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# CLOT™

**Volume 1 Number 5**

**Magazine**

FEATURING this MONTH

PRIMUS

SUCK ON THIS

CORRUPTION

Coroner

Dog Fashion Disco

GWAR

BOB LARSON

COLORADO'S P

TIPPER GORE

COFOUNDER OF PMRC

EXPLICIT LYRICS

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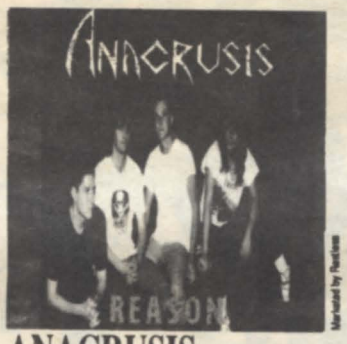


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# Concerts and stuff

| | |
|---|---|
| June 6 | House of Love at Gothic Theatre |
| June 6 | Villain at Junques |
| June 8 | Fugazi, Keep In Mind, and Hobbledehoy at Aztlan |
| June 8 | Filth, Neurosis, Acid Pigs at Gothic Theatre |
| June 8 | The Joneses at Bangles |
| June 10 | Psychonaut, Sadistic Intent and Havok at Skyline Cafe |
| June 13 | LA Guns at Gothic Theatre |
| June 15 | Angellic Rage, Animosity, Aggression, and Anathema at Gothic Theatre |
| June 23 | Savatage at Bangles |
| June 23 | Corruption, Cerium, Assault, Tyrant's Reign, and Apparition in Fairplay |
| June 24 | Dogs of Pleasure, Christie Pain, Damen Wiylde, and Tantalus in Fairplay |
| June 29 | Mr. Crome Lips, Christal Tyrant at Outback Saloon |
| July 3 | Dead Milkmen at Gothic Theatre |
| July 5 | The Scrods, Mythical Ethical Icicle Tricycle, and Asbestosauros at Penny Lane |

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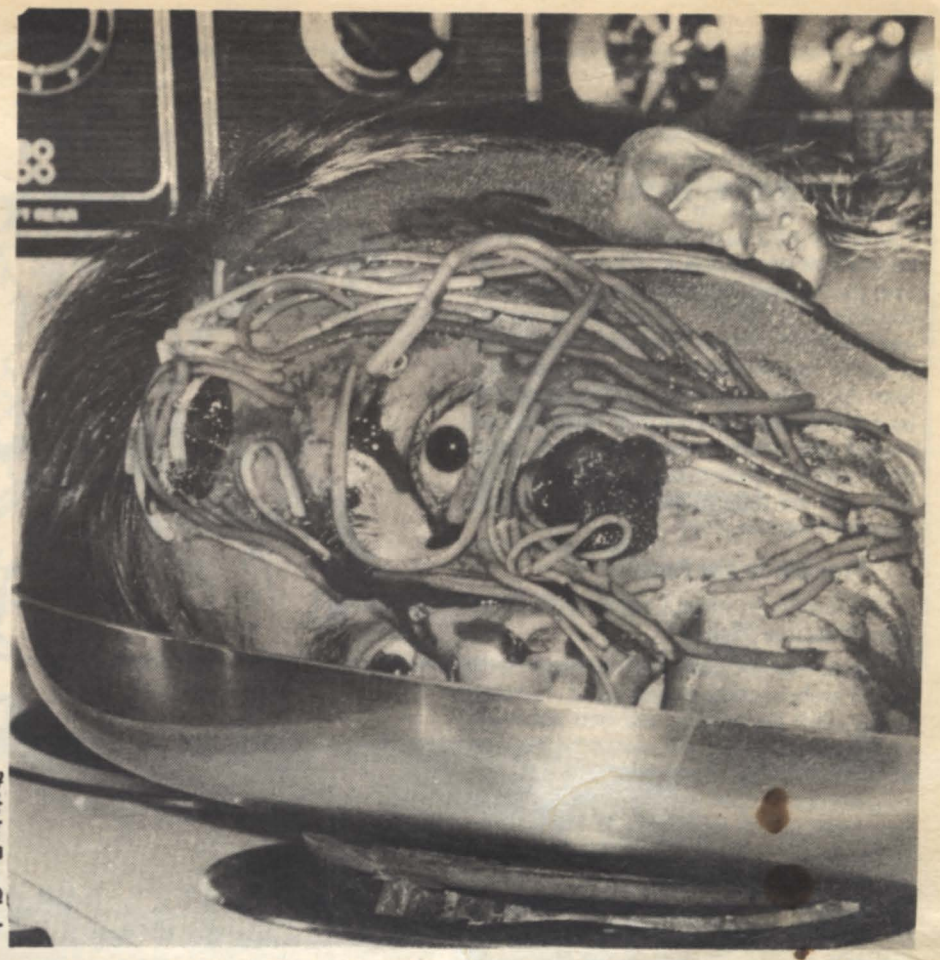

Photo by Tom Clavin

Andrew E. Frey—Editor

# Hot Vomit

Blood slowly started to drool out of the cuts that I had inflicted upon myself. One of the corn chips that I had smashed into my face was still stuck in my left cheek. Visions of green turnips danced in front of my eyes just before I fell to the floor.

I awoke to the pounding of the drums in my head. My whole face was slick with blood. As I rolled over and started to get up, I sunk my hand into a pungent liquid substance. I looked down and realized that I was in a pool of hot, sticky, chunky, foamy VOMIT!

In the past couple months I have really been impressed by the quantity and the quality of local releases. A lot of really good sounding stuff! This is a good sign. Denver may break out of the dark ages yet.

The Music Fair is coming up on June 16th. Should be a lot of people and some good showcases. Check out the ad on the following page or call Original Projects Unlimited for more information.

Why did the Red Hot Chili Peppers play so early at Red Rocks? I wanna know, 'cause the time thing caused me to miss 'em. Oh well, till next time.

Lots of good shows this last month. Hope you managed to catch a couple at least. This next month looks pretty tastey too, so keep on partying.

Andrew E. Frey

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# Letters to FRXD

**Dear FRXD,**

What do you think it will take to get the record labels who promote "heavy" to "thrash" to "grunge" bands to start fighting the P.M.R.C.? All I have ever seen people do is blow a few profanities at Tipper Gore, and then put her and Ozzy in some pornographic scenario. The P.M.R.C. is picking up respect and it won't be long until they make it impossible for legislatures to not pass mandatory laws for under age buyers! So—how will buyers under age 18 or 21, feel when they get carded and turned away? Just how much profit will the labels make? Come on people, let's save our right to listen and acquire the music we want to play!

*Freedom To The People*

***Dear Freedom Fighter***

My most recent calculations indicate that it would probably take 42 gallons of chocolate syrup 1300 lbs of rice, and two uncooked snake ears to make the record lables start actively fighting. They are probably just hanging out for now, and if some really major legislation comes up, there will probably be some manifestation of the labels in attendance to keep track of the losses and gains. Some labels are taking steps to educate the people. The new Jello Biafra/DOA album contains a small bulletin on the censorship fight. Worth checking out before eating the evidence. —FRXD

**Dear FRXD,**

I have this major problem! The last three weekends I have awoke naked next to some guy that I have never seen in life! This has happened four times! I guess I get too drunk at the bar and leave with whoever. The last time I went to the bar I only had four drinks—maybe someone (my friends) put something in my drink. What do you think? What should I do if this continues? Help!

*Very Concerned,*
*Don't Remember*

P.S. Maybe I wouldn't mind if any of the guys were okay looking. They all happened to look like something I just puked out!

***Dear Don't,***

You're obviously frequenting a loser hick type bar, probably EFEX or Club L.A. I've heard that your kind of problem often occurs from seeing too much neon colored crap, dancing with too many wanna-be long hairs who are actually reject high school jocks trying to grow their hair out (in the back only and it's usually permed..at least this looks like something I've puked out before), and listening to clubby, danceable pop-rock. My advice would be to stop going to places like REJEX and start supporting bars that feature local original bands—at least you might wake up with a good-looking, talented stud rather than a Bugle Boy wearing, pinhead dud.

—FRXD

**Dear FRXD,**

My wife recently saw a picture of you in CLOT and told me she'd like to get a threesome going. But there are some requirements: you must be into S&M, B&D, Greek, French, masturbation, oral sex, various forms of carnivorous mold and day-glo flightless water fowl. If you are interested, contact J. Swaggart, phone code - 666-69.

***Dear J. S.,***

Christ! Doesn't anybody have anything interesting to write to me about except their boring sex life oddities? Maybe you're writing to the wrong publication...ever hear of *The Rocky Mountain Oyster*? As for you, Jimmy, I'm sure you've done it all before (and probably with class, too—we all know where those religious donations went—right to your libido). No need to involve a progressive guy like myself with your everyday orgasmic routines. —FRXD

**Dear FRXD,**

Help! I'm losing time. Yesterday I woke up and found the hours of 4am to 7:45am completely missing. Then today I just can'f find noon hour. Where did they go? How can I get them back? Please answer soon, I feel as though I don't have long.

*Watching, ever watching.*

***Dear Watching,***

I know exactly how you feel and what your problem is. Shortly before my "accident", I too had a terrible problem loosing time. I would plan to attend an event, but only arrive in time to talk to the janitors. I didn't mind talking to the janitors, as I could at least compare notes with them. I have found only one way to keep total track of my time. I video tape myself at all times. Sometimes out of the corner of my eye I'll catch a few seconds slipping by, but overall, the hours and days are kept in line. Oh ya, and quit eating tripe. It stunts the chronology glands. —FRXD

## Troubles with your taste buds, your chest hairs, or your curling iron?

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# CENSORSHIP

## CRIME AND PUNISHMENT: THE WEENIE RAMPAGE

**By Roxanna Alday, Thorsten Reinke, Gregory Daurer And Rebop Aldonzo**

Over the past decade we've watched the walls come down (in some cases literally) in some of the most notoriously repressive nations of the world. At the same time, we've watched the so-called "land of the free" become the land of the closed-minded, with the daily adoption of repressive laws and policies bordering on censorship. It's not a pretty sight—and what's worse, if you're not involved with the political slime centers of the country, there is little to keep these depraved monsters from instituting something much darker and uglier than anything they seek to censor. It's a threat to book publishing as well as to the recording industry, and some say the main cause of teen suicide in the U.S. today. So without further delay, CLOT brings you the basic poop on a few stars of the Censorship War (not to be confused with the Drug War, which everyone knows is totally bogus).

*WARNING: This article contains words and graphics which may be offensive to literalists, as well as to those with the inablity to perceive satire and symbolic representations.*

### MEET THE WEENIES (OR, KILL 'EM ALL)

**Tipper Gore.** Queen Weenie and founder of the notorious Parents Music Resource Center (PMRC). As the wife of Senator Albert Gore, Tipper and the rest of the bored "Washington Wives" (especially Susan Baker, wife of Secretary of State Jim Baker) have pussy-whipped their law-making husbands into advocating the anti-rock legislation at the forefront of this whole icky mess. Typically smug-faced and self-righteous, Tipper has serious problems when up against someone with the brains of, say, Frank Zappa. Wherever you find anti-rock activities—be they of a religious, business, educational or even "medical" nature, chances are Tipper and the PMRC are somehow involved.

PUNISHMENT: Fifteen minutes—bare-ass naked, tarred-and-feathered, stuck to the floor of the pit at a Slayer show.

**Paul King, M.D.** After hearing this psychiatrist, author and pitchman speak (however incoherently) at Aurora's Charter Hospital a couple of months ago, we fear deeply for the future mental health of our youth. The place was packed with desperate, frightened, or just plain curious parents. They were probably were more confused after King's presentation. Armed with the self-righteousness of a Jimmy Swaggart, slides of such "evil" material as the cover of Metallica's "Kill 'Em All," and severely misinterpreted "facts," King told parents to "immediately get rid of" any heavy metal or rap materials their unfortunate offspring might own. An adviser to the PMRC, King makes his living by scaring the bejesus out of parents so they'll check their kids into the Memphis-based Charter chain for psychiatric treatment: "What I do in my practice is, I attack it [rock & roll]. Heavy metal is the dark side of the force, and here I am, saying I'm the good side," King boasts. This shrink also advocates something he calls "G.O.D.—Good Orderly Direction."

PUNISHMENT: Let G.O.D. sort him out....

**Rev. Bob Larson.** King Weenie. A kind of small-time Geraldo Rivera. This Denver-based radio "personality" and so-called author earns his loaves and fishes by attacking anything and everything that doesn't fit into his fundamentalist Christian agenda. Satanism is Bob's pet peeve (and fattest cash cow, judging from attendence at his Satan seminars), and lord knows he finds fruitful winnowing in rock and roll. We've heard Bob on the radio (his show is supposedly syndicated into some 200 markets), offending everyone from rockers to Wiccans with his hysterical, misinformed babble. For some reason he is allowed to write for *SPIN*; he recently published a piece condemning newager John Denver (too much local competition, eh Bob?), and last year the mag sent him on tour with Slayer in Europe. The Rev concluded that Slayer is not comprised of satanists, but that the "forbidden brew that Slayer has sipped isn't the drink of lyrical death and despair. It's the elixer of fame, the lure of going platinum. In the Garden of Rock'n'Roll, they ate the apple of image over ingenuity, flash over substance, and hype over integrity." The Reverend Bob would know all about that.

PUNISHMENT: Six months on the road with Madonna's "Blind Ambition" tour. (Come on Bob—you know you'd love it!)

**The Cherry Creek Community Task Force.** Our very own version of the PMRC. Founding member Barbara Novick has already made a name for herself by labeling rock a "public health hazard." Barb says she "enjoys some of the music the kids like to listen to." She mentioned Don Henley, the Beatles, and (surprisingly) Jimi Hendrix, the man who demystified the American Dream with his Nam-era protest version of the U.S. national anthem. To the group's credit, it has refused to accept donations from Coors (which supplied the PMRC with rent-free offices), citing the company's negative portayal of women in its ads as the primary concern. On one hand, this group seems harmless, having no clue as to the content of the material it is seeking to "protect" its children from. (But then neither does the PMRC or its most of its affiliates.) The CCCTF is organizing to lobby the Colorado legislature for the same noose-tightening bills that seem to be breezing through in other states.

PUNISHMENT: Have the word "music" permanently removed from all memebers vocabulary. This tends to slow the creation of new legislative.

### GREET THE FREEDOM FIGHTERS

**Michael G. Lacey.** Executive Editor of the Phoenix *New Times*. Lacey was in town last week for the annual convention of the Association of Alternative Newspapers, at which he gave this account: "Jan Brewer is a Mechamite (for those of you who are unfamiliar with our former governor, Evan Mecham, who was impeached and who made a habit of referring to black school children as "pickaninnies.") She is the sponsor of a bill to prevent the sale of music to kids under a certain age—I think it's age 16 or 18. This is part of a national movement. Unlike a lot of states, Arizona is a backward, mean-spirited, vicious little outpost that has precious little to offer in the way of social responsibility, funding for schools, or any goddamned thing. But we do manage to find time to be obsessed with what our children are listening to. Out whole take on this was 'Fuck her.' We did not set out to do journalism; we set out to do guerilla theater...We didn't even think this woman would talk to us. We had a certain track record. So we chose a publication where there was a conservative readership; people who would be pleased to hear about her bill. And we called her up and pretended to be from that publication and asked her, "What is it that offends you so much?"

And she said, "Well, songs like 'Fuck Like A Beast.'"

So we made a rap record out of her [reading the lyrics to] 'Fuck Like A Beast,' called a demonstration down at the state capitol, leafleted people, and let them know just as the Marines in Panama helped to drive Noriega out of the papal nuncio by playing rock music. we intended to shut down the Senate as a protest to this bill. We leased speakers as big as a wall—it was like something out of a KISS concert; trucked a whole bunch of them down there, had signs set up, and staged this demonstration that literally did shut down Senate and garnered negative publicity, culminating with a "dart" from the *Columbia Journalism Review*. [More Weenies?] I think our response is that we will probably get billboards in Phoneix with the CJR dart...."

REWARDS: The satisfaction of personally tattooing "Fuck Like Us Beast" on Jan Brewer's left forearm.

**Frank Zappa.** Honorary guy. All over the place as an intelligent spokesman for rock. He has spent a lot of time and effort fighting censorship in music form.

REWARD: Sell lots of copies of his big CD retrospective.

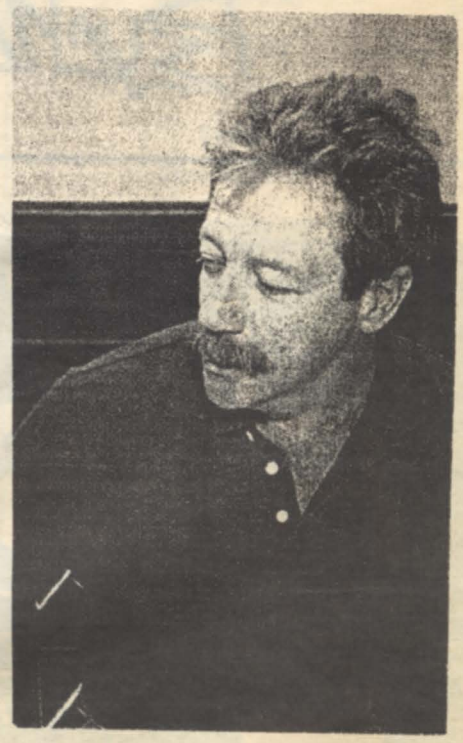
**Jello Biafra.** Another honorary guy. All over the place as an intelligent spokesman for rock. The victor in the first-ever trial brought against a rock album.

REWARD: Sell lots of copies of "The Last Scream of The Missing Neighbors" with D.O.A.

**Phyllis Pollack.**

Former publisher of local metal mag "Painted Black," PP is now a pro-rock activist. She co-authored an article in the "Village Voice" with Dave Marsh, publisher of *Rock And Roll Confidential*. RARC also put out a comprehensive and coherent report on the whole issue: *You've Got A Right To Rock* tells you who the assholes are and specifically what you can do to help.

REWARD: A week-long, all-expense-paid threesome with Keith Richards and Mick Jagger.



Michael Lacey

Photo by Gregory Daurer

Jello Biafra

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Photo by Bradley Ryan

Chris Novoselic (bass) and Kurdt Kobain (vocals/guitars)

# Nirvana

## May 14, The Garage

Nirvana, in Buddhism the state of absolute blessedness, hit the Garage in mid-May and proved that Soundgarden hadn't promised too much when they presented themselves in NIRVANA T-shirts when they came through town with Voivod and Prong a few months back: Nirvana was a shaking experience, and the Garage was boiling. It was Nirvana's last stop on their tour (we feel sorry for those who missed it), an intense 60-minute set. The music settled somewhere amongst the Ramones, Firehose and Dinosaur Jr., and though Nirvana had some sound problems, the crowd was thankful for the chance to breath. —Thorsten Reinke

# THE MONSTERS OF DENVER

## May 27, Mammoth Events Center

I went to this Sunday afternoon show with an open mind and a positive attitude. I left with a major head-buzz and a weak stomach. The music was killer, the highlight being Angellic Rage. Their stage presence was supurb, as all of their groupies were out in force. (They even did a mini encore.) I also enjoyed Kidd Wicked and the Dogs of Pleasure. Apparition was a pleasant surprise—their vocals impressed me. The show in fact was well organized and a damn good idea, but I have one serious bitch: The wet T-shirt contest was absolutely repulsive. I'm not quite sure who is to blame for this degrading display of flesh, the promoters of the gig or the bimbos who entered the contest. Now I realize that most of these girls were strippers left over from the Bangle's volleyball scene earlier in the day, and that they do actually earn their cash by showing their tits. But I'm here to say "Keep that shit in the strip joints." There were children there, for Christ's sake! I went to Mammoth to hear the music, not to see the three finalists take it all off and be groped by the judges. Those guys did everything but stick it in, and they should be just as ashamed as the trash that allowed it. The whole incident embarrassed and nauseated me so much that I left before Gypsy Rose. Not much missed there, I know; I hear Padilla had a bad day. All in all, the Monsters of Denver was a fun way to spend a Sunday. Just lose the obscenity next year, dudes—for those of us who come for the music.

—Cara Ruebush

Photo by Andrew Frey

Bobby Brott, a true monster.


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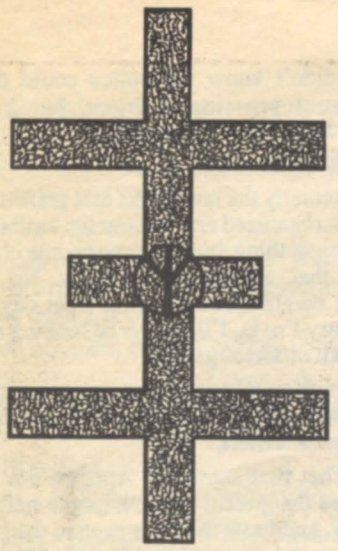


# Psychic TV

## May 17: Gothic Theatre

At some point during the Psychic TV show, Genesis, the band's front man and founder, told the audience, "If it's a good time, it's time well spent." For ourselves and almost everyone else, the concert was time *very* well spent. For nearly two hours, PTV pumped out a funky acid-house beat that had us be-boping at the stage. With favorites like "Your Body" and "Magical Waters," as well as with songs we had not heard before, the band kept fans moving for a good portion of the show. Genesis' voice seemed more in tune than ever, although he still gave the fans a good sexual squeal ever so often, as well as plenty of kisses to the lucky few at the front of the stage. The rest of the band also sounded great; however, due to complexity of their style, some of the music and sounds were pre-recorded. Paula handled the tape machines, which were filled with beats, psychedelic sounds, moans and quotes from, among others, Dr. Timothy Leary. Leary's voice could be heard throughout the last song, telling us "The kids who take LSD...will be the leaders of the country," (an interesting hypothesis).

At times Genisis would go too long with some of his sounds and babblings. Yet it wouldn't be a PTV concert if he didn't act as if he was tripping his ass off. Paula, on the other hand, seemed to need a good vacation. She would dance a bit and flash a little smile if she met eyes with you, but on the whole she seemed to be having less than a good time. Maybe she got bunk acid. We were also disappointed that our favorite songs, "Just Like Arcadia" and "Love War Riot," were not played. But it was nice to hear something new—we get tired of going out to shows and paying money just to hear the band regurgitate what is on their latest album. PTV played songs even the best of the fans might have never heard. To make a great show even better, Jux County opened up with some great hard-driving rock and roll.

If you were going to PTV's show to see ritualistic cuttings or strange tattoos (like the folks at *Westword*, who relied on misguided media reports concerning PTV to form their expectations of the show), you would have been disappointed. If you were expecting older PTV songs, you would have felt let down. If you wanted to hear great metal, you would have walked away pissed off. But if you like PTV and what they're doing now, and you like to hear great Acid House music, for you this concert was nothing short of pure joy. —Jim Foltmer & Chris Dobbs

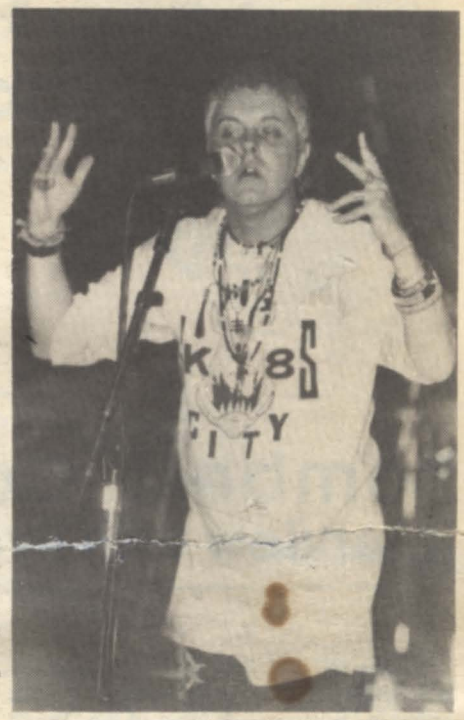


Photo by Andrew Frey

Genesis

# Lock Up

## May 3: Avalon

Having known literally nothing about thrash/alternative/funk/metal band Lock Up, I attended their show on April at Avalon prepared for the worst. I'm too often bored with alternative acts and I'm ususally left in the dust at thrash shows, so, needless to say, I wasn't in high gear or at all psyched for this show. Local FM radio station KAZY helped my mood a little by promoting the you-know-what out of Lock Up since they were sponsoring the show. They promised that one of their jocks would show up in full Grim Reaper garb and pass out promotional material, so I was beginning to feel a bit more excited at just the mere thought of seeing this Grim Reaper guy and being given free stuff.

Upon arrival at Avalon, a glitzy dance club, I noticed that the scene outside was fairly dead. Inside, it only got worse. Very few people were there and the Grim Reaper guy abandoned his costume and was walking around schmoozing only with people he knew. The crowd grew a little larger, but still not to the size Lock Up deserved. Despite the small audience, Lock Up took control and gave a fantastic, energetic performance that hyped everyone up—I didn't see a bored face in the crowd. The guitarist was hot, hot, hot as was the lead singer who ran and jumped around stage and even ventured into the audience by walking on table tops while inviting people to sing along...right into the mike! Another groovy feature about Lock Up is their ultra-hip, colorful, mystical art work on stage which coincidentally happens to be done by the vocalist. All it took was the first "bitchin'" song Lock Up churned out for me to become a devoted fan of this group—I even bought a t-shirt that has become one of the most worn items in my closet.

At the end of this excellent show, I was really looking foreward to receiving one of those free tapes that KAZY promised to be generously offering, but all I got was a bunch of goofy KAZY bumper stickers; it's not like the place was packed and I could've simply been overlooked for a tape—oh well, beggers can't be choosers, I guess.

Lock Up did kick ass and I wish more people would've turned up at the show, but the crowd that (I think) would dig Lock Up doesn't listen to ??Lynrd Skynrd?? (a la KAZY) or hang out at Avalon. Don't get me wrong, Avalon's "Palace" has a great stage set up and plenty of room, but few people know of its existence or willingness to cater to harder acts...maybe this source should be tapped a little more frequently in order to gain some popularity. However, when Lock Up comes to Denver next time (with better publicity) be sure to check them out, I was glad I did.

—Ann Cecchine

For information about Lock Up, write:

**Lock Up Bump and Grind Society**
P.O. Box 93995
Los Angeles, CA 90093

Photo by Thorsten Reinke

Tom Morello

# Spread Eagle

## May 24: Bangles

You may be asking yourself why I'm reviewing Spread Eagle's performance at Bangles on May 24th rather than the better-known Vain show that took place on the same night. Well, the answer is simple—Vain sounds and looks stale, and they're probably just another flash-in-the-pan band, while Spread Eagle seems to have more potential and more balls (and I mean that literally and figuratively) than gimmicky Vain. I believe that Spread Eagle has substance; their music is tight and hard, and the band appears to be dedicated and driven...SO WHY THOSE AWFUL LYRICS?! My only criticism of Spread Eagle is that their lyrical content is sadly over used—songs like "Back On The Bitch" and "Hot Sex" (from their debut MCA album Spread Eagle) leave me pretty cold. What manages to save Spread Eagle is their humorous attitude in general (but how can they not take what their music says seriously?) and the fact that when they played Bangles it was tough to understand and/or pay attention to the words to the songs. Don't get me wrong—the chorus' were catchy, but the sexism wasn't in-your-face. Their performance was packed with high-energy and great showmanship. Smooth vocalist Ray West strutted confidently around stage, Paul DiBartolo offered some rippin' guitar, and bassist Rob DeLuca along with Tommi Gallo on drums expertly held a steady pounding beat. Offstage Spread Eagle were very polite and appear to be handling their new-found success with maturity.

All in all, Spread Eagle put on an entertaining show and possess a fast, pounding, decidedly hard sound that kept the crowd rockin' through their set and left the audience bored when light-weights Vain took the stage. —Ann Cecchine

# Bombers' Confidential:
## Interview with Eye Six and Rasta 68

**By Jeff Ferrel**

"Rasta 68" and "Eye Six" are two of the best known and most innovative graffiti artists in Denver—style kings of the Denver graffiti scene. Working alone and with other members of "The Syndicate," they've bombed railyards, back alleys, and bike paths with some of the wildest work Denver has seen. They agreed to a CLOT interview, and we sank into a back booth at the always lovely Jim Bundy's Festival Restaurant on South Broadway:

¿ = Jeff (CLOT)
R = "Rasta 68"
E = "Eye Six"

¿ Who do you consider the best graffiti artists in Denver, other than you guys?

R: "Fie."

E: "Z13."

E: The originators. The innovators.

R: And "Eye Six." He's been here as long as "Fie" and "Z13."

E: I'm not an originator, but innovative. There are guys that have been around longer than me, but they don't innovate—they just rip off other people's styles.

¿ So "Fie," "Z13," "Eye Six," maybe "Voo Doo" and "Rasta" [are the best]. What are you doing that's innovative compared to what other people are doing? Stencils or...

R: Well, who's up the most? Who has more pieces up? Who tags every night?

¿ So which matters more—how much you're up or is it innovative style or both?

R: I think both. Style and how much you're up.

E: Yeah, you could do one piece and I'd say, "Man, that's bad," but then you don't do another piece for a year, you're not necessarily acknowledged as a king. You need a whole lot of pieces to be a king.

¿ A style king.

E: The whole thing with innovation is that it's really not that hard to be innovative. All it takes is just imagination. There's a lot of people who know how to write. Well, I mean, I think, 'cause there's so little that's been done that basically you can describe its content in less than a paragraph. It usually has words of some sort generally relating to hip-hop culture. And characters which generally relate to hip-hop culture.

¿ B-boys and shit?

E: B-boys or pop characters. Generally not even invented by the person. 50% of the time they're taken from some other source.

R:Ripped off.

E: 50% of the time they're invented or re-invented from somebody else's. So to innovate, you've just got to do your own thing.

E: Invent your own characters. You can invent your styles other than "wild style" or "bubble style" or "inner-lock style"—you can go real abstract.

¿ Kennedy (Joe Kennedy, owner of Progresso Gallery) was telling me that you ["Eye Six"] were the first to use stencils.

R: "Z13" probably. Him ["Eye Six"] and "Z13."

E: I really haven't explored that, as far as graffiti goes. That's mostly the gallery section. For me, a while back it was hard to divide...I had two separate ways of approaching art: graffiti and then there was the art galleries. For a while I had a real hard time—I kept them totally separate. Now, the stuff I'm doing in galleries is turning up, or at least the ideas behind it, are turning up on the streets. Stuff I'm doing on the street is turning up in galleries. I think it's actually given me a lot more freedom.

¿ How does graffiti style influence straight art, though? Is it like the lettering styles or just the colors?

E: Well, [with] stencils you don't really have to have a steady hand with spray paint; it's all in how you cut the stencils. Then you just spray. And I mean there's some tricks to it so you don't get drips and that kind of thing. But when you're doing graffiti, it's freehand. It's allowed me to become technically better with the stencils, even. You can combine freehand and stencil. I don't think it would have been so easy for me to get into the airbrush if I hadn't semi-mastered...see, I don't even consider myself a master, though, technically, of spray paint. Compared to some people like "Rasta"..."Rasta" has the technique down.

¿ In terms of how to get different effects by using the can in different ways?

E: Well, just getting what he wants out of the can. I'm thinking more in terms of outlining. You really can't fake a freehand outline—see, I'll stencil my outlines and I can hide my fuck-ups, but "Rasta" is pretty much strictly, especially when it's illegal, freehand.

¿ "Rasta," tell the viewing audience how you got into graffiti.

R: How I got into graffiti...How I got into graffiti was when I lived in New York I saw it everywhere, and then I just started tagging.

¿ Has "Rasta" always been your tag?

R: No, I've had the tag "Easy" and "BMB."

¿ Bomb and Buildings?

R: Bomb 'em Buildings. And then I got "Rasta." When I started tagging in Vegas, I was a toy (a beginner) and then I was in "Krazy Krew" and "Mad Art" in Seattle, and now I'm hangin' with "The Syndicate." I work at Ironworks, but I take it [graffiti] real seriously. I want to do something with it...I don't want it to just be something where people look up and laugh and say, "Oh, that's for kids." A phase that you're going through, ya know, like my parents thought, "You'll grow out of writing on walls." When I got arrested I kind of thought about it a little bit, but I've still got to do graffiti. I'd rather do pieces than do tags somewhere.

¿ Both of you see this as a long term thing, not just something you're doing short term.

R: I see it as something that's in my blood for life. The only way I could stop is if I got both of my hands cut off.

¿ That may be the next step.

R: I could learn to paint with my feet, if possible. Five days in jail wasn't enough to cut it, maybe if they put me in for 60, I might have some serious thoughts.

¿ You got busted for..

R: I got busted for sprayin' in the middle of the night with "Risk," this other graffiti artist. We both went to jail, and I was there for five days with no bail and I had to do 120 hours of community service.

¿ Did the owners of the building press charges or was it just the cops?

R: I think the railroad people called the police. Later the building owner let me paint his logo on the side of the building and gave me the whole back wall to jack off and spray paint on—whatever I thought necessary. There's been some dead objects back there in that building so it's not like the best of neighborhoods.

¿ So in other words, you got busted and the police arrested you without consulting the owner of the building. He [the owner] said what?

E: Quoting him, he thought, "It was a raw deal that they got put in jail."

¿ I didn't know the police could do that without pressing charges, but I guess so...destruction of property.

E: Public menace.

R: Actually the law thinks that graffiti artists are unorganized and just out for thrills. Just a one night thing, but for some people it's more than that. We take it seriously. No matter what neighborhood I'm in, what city, what country I'm in, I'll always be looking around to spot different graffiti.

¿ I think people would be interested in hearing how the Peña administration has clamped down on writers.

R: That first started in April of 88. It was before the graffiti show, a month before the show, and I saw the front page of the Denver Post on a newsstand and I saw a "Fie" piece right there on a shed, and I looked, and I'm like, "They're crackin' down on graffiti," and then in the Rocky Mountain News it said the same thing. It showed the Mayor in front of the May D&F Tower.

¿ You knew the heat was comin'.

R: Well, he's just a peckerhead. And then that walkway thing—the walkway for the convention center. We shouldn't even tell about that.

¿ Oh, the artway deal...supposedly they were going to let you do legal pieces. When was that? About a year ago?

R: It was longer than that. It was before I got busted in October of '88.

¿ That was where they were going to pay for the paint and plywood.

R: Yeah, not even plywood...it was particle board—shit wood.

¿ Even worse. What went wrong with that?

E: It went against the grain of the whole idea of graffiti. Sometimes I think a lot of the spirit of graffiti comes from it being illegal.

Photo by Troy Williams

¿ Like making graffiti into a museum piece that is legal or accepted?

**E:** Yeah, but it wasn't on the artists terms, it was on the city's terms.

¿ Doing it for them.

**E:** More or less. A p.r. scheme: "Well, we've punished the poor children enough, now we'll throw them a bone."

¿ Let 'em paint as long as they do it on our terms.

**E:** Yeah, and I'll grant them this much, they didn't censor anything on the inside.

**R:** They *did* censor it.

¿ Some of the pieces got stolen, didn't they?

**R:** That's what they said. But I think they did censor it because two of the pieces never showed up. There was plenty of room, too. There was enough room to do three times as much as was there. It wasn't like they didn't have space. I think they just didn't want to put 'em up. Especially "Voo Doo's." I'm speaking more for "Voo Doo" than myself. "Voo Doo" had this piece that was really incredible. It was about AIDS. Didn't it have a dude on a noose and it said "AIDS Kills?"

**E:** I never did see it.

**R:** I want to make one thing very clear. Not all graffiti artists listen to rap, not all graffiti artists wear big fat Adidas laced tennis shoes. A graffiti artist could very well be your average person next door. Some graffiti artists might want to listen to some thrash, some graffiti artists might want to listen to The Cure.

**E:** I think there could be some power behind unifying music and art. An art movement along with a music movement. Art meaning painting or whatever. I know people who smoke a bowl and listen to Rush and paint paintings and there's just something pretty cliché and anti-imaginative about that. I could definitely draw inspiration from music. My personal tastes—I like a lot of rap and a lot of Ministry's new stuff. There's definitely a closer tie, though, to rap and graffiti, rather than, say, thrash. Although there are a lot of skate punks who are doing more primitive graffiti, but they really haven't pushed it to the limits of real art or real crafted art.

¿ Do you think there's any link between sampling, hip-hop, industrial and graffiti in terms of style and using other resources?

**E:** Yeah, the pop culture and the cultural industrialists are throwing out so many images that it's almost, in some regards, not really necessary to invent any new images. You could just pull from one day's worth of TV, newspaper, and radio and just mash 'em all together into a style that's not like anything else—like a mass media collage. That's all that the sampling is really doing...they pull phrases and sounds from mainstream radio, announcements and that kind of thing, and collage them into the music.

¿ Making new stuff out of old parts.

**R:** Right, but then on the other hand, you have to draw the line and be inventing your own images and that kind of thing.

**R:** I just want to say that not everybody who does graffiti is a hoodlum or a bum. People might think that all graffiti artists are terrible people because they write on this and that, and they're hopeless and unemployed and high school drop-outs and all this kind of stuff. Some people work jobs and supply their own spray paint.

¿ A lot of people think that all the spray paint is stolen. What do you say to that?

**R:** I'd say it's 50-50 probably.

**E:** That's one thing I was thinking about today, it's almost like anything else where whoever has the most money has the most potential to control whatever market it is. In other words, whoever has the most money to buy the most paint is going to be able to do the most pieces.

¿ If you can't afford the paint and you can't get hold of it otherwise, then you're not going to be able to do as many pieces?

**E:** Right, but you know in a lot of ways the money is the easy part. Coming up with the energy to do the design...

**R:** The balls.

**E:** The nerve to do it, and actually get everything syncopated to go out and do it and find a location, and be all right about it, I would say is just as important as the money. But the money is definitely an issue.

¿ In that sense, graffiti takes a lot of drive and commitment so instead of the stereotype being it's just jerk-offs, it's like you have to be pretty dedicated?

**R:** It's more organized than people think. A lot of people are just not into it. Then again, this is Denver, Colorado. People think of Denver as mountains, woods and rivers, they don't want to see graffiti around that. I still think Denver's a cowtown and it probably always will be a cowtown because of the fact that there's a lot of Rednecks here and people who are not into graffiti or art or even the Denver Symphony.

¿ They don't support any art, on a street level or anywhere else.

**R:** So we gotta do what we gotta do or move to other places.

**E:** I do think though that the more quality pieces that get up, the more interest will be stimulated in Mr. Joe Average. A lot of people still don't know that graffiti is an art level, or on a higher art level, even exists because #1, at one point it was semi-visible on the Cherry Creek and the Platte bike paths where your healthy...your health freaks run around.

**E:** And they liked it, but then we were almost pushed into real obscure places where all we're basically doin' is paintin' for other writers and puttin' up wallpaper for winos and bums.

¿ You mean in railyards and under viaducts?

**R:** Yeah, where no one likes to go.

¿ So you think Peña's clampdown drove you into those kind of areas to avoid being hassled or busted?

**R:** Yeah, and I think Peña's clampdown pissed a lot of people off.

**E:** On one level it did [drive us out], but even if it was—I just don't see a clampdown right now, it's a lot more of a war of words than anything.

¿ Do you think it will heat up this summer?

**E:** Possibly.

**R:** What's more important, graffiti or gangs? I think people are ignorant and think it's all the same thing.

**E:** It is, in a way, the same thing.

**R:** "The Syndicate" gang.

**E:** Except we're not destructive, we're creative. We pull all our forces to do creative things, whereas the C's and the B's are more about destroying people's lives, mashing their faces and that kind of thing.

¿ How would you describe "The Syndicate?"

**R:** Ten people with ten brains and twenty eyes to watch out for the opposing authority or enemy and to get down with the brain waves thrown down on the wall.

¿ "The Syndicate" is a group of graffiti artists?

**R:** Yeah, artists in general. We don't have rules, just be yourself. Don't be in other crews.

¿So where does the "68" come from?

**R:** I think that was the year he was hatched. "The Syndicate" is really tight.

¿ Does "The Syndicate" do pieces together?

**R:** Yeah, as much as possible. If we can't all get together at least it's nice if three, four, or five of us can get together.

**E:** We meet regularly. It's like a band. You can sit in your room and pluck your acoustic guitar and that's fine for you, but if you really want to collaborate and get the energies flowing and exchange ideas and motivate, put out the loudest beat, you gotta be in a band. It's the same with this particular kind of art.

¿ Music sounds a lot better to me with more than one instrument.

**E:** I think it's a lot more dynamic than, say, in the art gallery setting, 'cause in the art gallery setting they call it collaboration and it's a real esoteric artsy fartsy kind of thing where it's not even so much cooperation, it's more like a battle to have your own personality show. That's the feeling I always got out of collaborating in so-called high art. I've never seen the best collaboration, I mean even nationally of what I've seen, compete with the best collaborations of graffiti.

# DEAD BEAT

By Dave Herrera

Photo by Mark Harvey

# GW

Hell-o all you meaningless Denverites. This is Vibrator, *Impaler of the Weak*. I am a collection of beings embodied and commisioned with the task of interviewing GWAR. It has taken me over a thousand years of searching, but I finally have been able to track down and record one of the GWAR members. What you are about to read is a transcription of the confrontation I had with Beefcake the Mighty. Worthless humans have never had it so good. Were it not for the fact that GWAR has grown fond of the human concept called overindulging, the planet might not be the unpleasant place that it is. GWAR is coming. Don't think you can ignore them, because they're going to splatter, ooze and drool their way right into to your spleen. These kings of gore are the best thing to come around since decapitation. The newest recordin of GWAR decadence is called, *Scumdogs Of The Universe*. By human standards, the album shreds and the production kicks ass! This LP proves that GWAR means business, and they're going to take over the world with their unique brand of gore core. You'd better get ready for Beefcake the Mighty, cause here he is. Pay attention! It isn't very often that he gives filthy humans the pleasure of his presence.

¿ = Vibrator (CLOT)
B = Beefcake the Mighty

**B:** Hello maggot. How may I enlighten you?

¿ How's it going, Beefcake the Mighty?

**B:** It's going pretty damn good.

¿ So how long have you been playing bass?

**B:** Well I've been playing bass for a little over a million years now.

¿ Oh yeah? Have you got any influences?

**B:** It's like I've been telling everyone today: The howls of Balinesian midgets right before they hang themselves and masturbate to the point of death. The howls, their death throws, are truly music to me, and are my largest influence musically. Also, Orca and the Bubbletones.

¿ Is that a band from Uranus too?

**B:** Well, we're not actually from Uranus. I see that you need straightening out, human. We are from way past Uranus, in the outer reaches of the stellar system, and no, Orca and the Bubbletones are actually whales right here on earth, and you humans are of course too busy slaughtering them to listen to their music, but they do impart beautiful song.

¿ How long has GWAR been imprisoned to earth?

**B:** For a little bit over...let me see—it's hard to imagine in your time, how long we have been sleeping, but ever since the Master realized that we were too powerful and must be entomed and put us here, we've been sleeping in the mudball of a planet, waiting for the day we can wake in the world maggot and ride his back to the stars.

¿ And what was the crime that resulted in this imprisonment here on earth?

**B:** Well, it wasn't a crime; it was more a series of crimes. We met in training camp—boot camp for the Master's army—and we basically showed ourselves, once we were a unified force, to be too powerful for the Master to control. We were bundlers, and after awhile he simply banished us to this planet. Now of course he needs us, and he sends his bitchy companion, Techno Destructo, to retrieve us and take us back to space, where we will fight his wars for him. But I'm telling you, I will die a thousand deaths before I ever do such a thing and Techno Destructo can oil his suit and go right to hell!

¿ Why does he want to destroy GWAR? Or does he just want to bring you back?

THE SEXICUTIONER
CONSUMATE PRINCE OF PERVERSITY HIS LIFE IS DEDICATED TO ANAL IMPALEMENT, NECROPHILIA, AND OTHER FORMS OF SEXPERIMENTATION.

**B:** He doesn't want to destroy us—he is ashamed of what we've become. He sees that on this planet we can defy gravity and chew bubblegum and blow on our thumbs and become huge and he hates it. He wants us back, where we will give up our decadent rock lifestyle and join the Master and do all the things that good little warriors should do. But we do not brown-nose, and we want to continue to exist on this planet, imparting destruction on the human race.

¿ When is GWAR going to have their next cannibalistic blood orgy in Denver, Colorado?

**B:** I think the last time we played in Denver it was an absolutely horrifying experience.

¿ For the audience or for GWAR?

**B:** For the audience, of course; we always have fun. But I think in earth time, somewhere near middle of September. Balsak is with child, and we've had to delay our show for quite some time now.

¿ How long does Balsak have to carry this child before it's spawned?

**B:** I think that Balsak will deliver the demon spawn at the beginning of September, and then we will tour.

¿ So how are you adapting to life on mudball Earth?

**B:** As I told you before, we are able to defy gravity, we are able to abuse humans on a whim, and we collect their souls and trade them, play poker with them, things like that. We've adapted quite well; we're having fun. We don't want to leave until the time is right. We are constructing an enormous alarm clock with which to awaken the world maggot.

¿ I've read that you like some of the younger, more aggressive youth humans that come to your shows. Are you learning to like some life forms here on Earth?

**B:** Well, I've always been fond of orangutans, especially in bed. I think that the important thing about the human race is that it simply thinks as a whole that it is important and that it makes a difference. But of course this is not so. The truth of the matter is that they're wallowing maggotry and they must be destroyed. There is no human that I would spend any more time with than what it takes to either fuck or kill it. Definitely fuck then kill it.

¿ Or vice versa.

**B:** That's right. I thought I said that anyway.

¿ Where did GWAR learn to play music and where did you get your instruments?

**B:** We were set down in front of, I think you humans call it Music Television. Eventually from watching this and listening to Barry Manilow albums over and over again, we began to form our own interpretation of what music should sound like. Our early attempts at music were far too experimental for human beings to grasp even though they were, in my opinion, our fondest and most brilliant work. Today we are simply honing our shows' majesty and perfection, working on frequen-

cies that disrupt human bowels, causing them to shit spontaneously.

¿ I see. So do you miss anybody back from where you're from, like family or friends?

**B:** I wish you hadn't brought that up, because tears are welling up in my eyes. You know, sometimes I'd like to go home. Sometimes I'd like to go home, sometimes I'd like to travel that distance, go that extra mile; see my mother, who was a petri dish; see my father, who was a test tube with a wandering eye. But alas, here I am on the planet Earth, and I've left those things behind.

¿ That's cool. So what do you do in your spare time?

**B:** Generally I worship Onin the Great, and occasionally I have been known—actually all of the members of my band have been known—to beat our slaves who come to repair our armoured suits and then leave. We occasionally do mass amounts of drugs and turn on a thousand television sets and watch video tapes that have been edited only to the instant of death over and over again.

¿ Speaking of drugs, how much crack does it take to supply GWAR's daily nutritional requirements? You guys need crack, right?

**B:** That's right. We do crack—we do everything. Sleazy Pee Martini, our manager, keeps us well supplied with crack cocaine, and somehow it seems to be an endless supply. I do it every minute, every second—I'm doing it right now; I'm having it intravenously fed into by body at all times.

¿ Have you ever thought of feeding nitrous oxide into your body while live onstage?

**B:** I've fed everything into my body. Nitrous oxide is nice; I remember one time Sleazy insisted that I had something done with my rotten choppers, and I left [the dentist's office] with the tanks.

¿ Has GWAR ever considered doing a movie?

**B:** As I told the last human who bored me, I have often seen humans running around bare naked, bleeding, carrying something that looked like a soul-sucking device...But much like vampires of legend, our images cannot be captured on film. Actually we may hire midgets and then build a set that's incredibly small so they look huge and have them play our roles in a video or a movie. Oderus and I just completed a screenplay called "Death High," which we hope to be the next "Rock-and-Roll High School." We're always very, very busy.

¿ Okay, The Cosmic Fart: Can you elaborate a little on that?

**B:** The Cosmic Fart was the creation, the genesis, that was the mistake the Master made which formed GWAR. As I told you, my father was a test tube and my mother was a petri dish, and they were both implements, tools in the Master's hands, with which he created GWAR. The Cosmic Fart is a metaphor, if you will, for the Big Bang, the Big Mistake. And here we are.

¿ Well we're definitely glad to have you.

**B:** Why thank you!

¿ Any closing comments to the Colorado readers, or Earth, or the Master, or anyone?

**B:** I just want to tell Techno Destructo that the next time he shows his face I will personally turn his monkey wrench into a toothpick. And as for your readers, I can only say "good death to you." It's coming, it's coming soon, it's coming in September, and you'll be able to see it and change your lives, because it will end them.

¿ "Scumbags of the Universe" definitely kicks ass—the production sounds way heavier.

**B:** Thank you!

¿ Fuckin' A! I've had it for about a week now, and my cassette player's already spewing green semen all over the house. I like "Sick of You," "Slaughterama" and "Horror of Yin."

**B:** Thank you!

¿ You take it easy, and tell all those other sick fuckers CLOT says "Stop the Bleeding."

Photo by Mark Harvey

Bozo Destructo and Techno Destructo

Photo by Mark Harvey

Beefcake the Mighty

ODERUS URUNGUS
PRIMINISTER OF THE SINISTER, JUNKIE, PERVERT, DRUNKARD AND SODOMIZER, BUT DONT WORRY, HE CANT GET IT UP UNLESS YOU'RE DEAD.

# PRIMUS

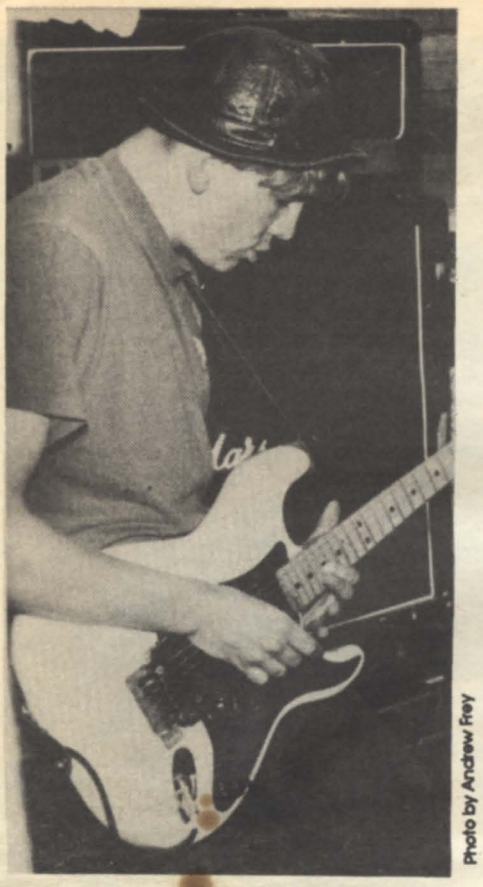


Photo by Andrew Frey

Larry LaLonde

Photo by Andrew Frey

Les Claypool

There comes a time in everyone's life when they just need to eat lots of junk food, drink gallons of booze, alter their minds and just have a good fl#*ing time. Well my time was Sunday, May 20, when I had the pleasure of seeing the ever-so-clever and totally killer funk band Primus. It was a rainy night and Tulagi's on the Hill in Boulder was the scene for this show. You wouldn't believe it, but it was only four bucks to get in, so that left plenty of cash for drinks—after all, it was a bar.

Again, a Boulder band, supplied a good warm-up shot, but nothing could have compared to the explosive set Primus laid on the overly rambunctious audience. The crowd scattered onto the dance floor like ants swarming on a day-old plate of Tuna Helper. And to think I was part of this madness! But I couldn't help myself when I heard Primus open with "John the Fisherman"—my blood-alcohol level exceeded my reality level, and I went stomping around the bar in a slightly silly sort of waltz. Next was "Harold of the Rocks," a killer song that took us right into what I think was a new song called "Mr. Know It All," but don't quote me on that. Les Claypool, the band's bassist/vocalist literally funked, thumped, picked and riffed the audience to death, his unique style of bass playing is second to none. And it's no doubt that he is the most charismatic, technical bassist I have ever seen.

I understand that Les recently won a big award for Best Bassist, and I know it's just the first of many more to come. Meanwhile, there's Larry LaLonde, formerly of Possessed (Who? Yeah, who is right. Don't get me wrong; they were killer in their day, but Larry produced a much higher level of talent than Possessed.). He is constantly riffing apart the fretboard or pulling his Kahler out of the body. It sounds great. And last, but not least, is drummer Tim Alexander. He did more shit on a small single bass kit than Neil Peart did on his 200 piece drum set, but he did have a double kick peddle so you still get brutal double bass on a single bass drum. Alexander played with power and accuracy and it was the final link in making this show one of the most happening shows I've ever seen. Primus has a new lp coming out and they are re-releasing the first one *Suck On This*, which sold out its first pressing. They'll probably be coming back this summer, so look and listen for Primus and don't be left out like all the puds who don't realize there are other brutal funk bands out there besides the Chili's. Oh, and enjoy the interview. Later.

¿ = Tom (CLOT)
L = Les Claypool
£ = Larry LaLonde (Guitar)

¿ Where did Primus come from, besides Blind Illusion?

**L:** I was in Blind Illusion years and years and years ago, and I quit and then I rejoined and then I quit...Blind Illusion's been around for 12 or 13 years. I was the original bass player; I've been in Blind Illusion like three different times over the past 12 years.

¿ You formed the band and then quit the band and kept it going?

**L:** No no no, it's Mark's band.

¿ So how did you two meet?

**L:** Well we were in this gay bar, Larry looked like a young boy...

¿ The first edition of your album sold out here; we can't get it anymore.

**L:** We're going to re-release it along with our new album next month. It'll be on CD, cassette, albums, 8-track tapes....

¿ That's just what I want, an 8-track. What label is that going to be released on?

**L:** Caroline.

¿ So what kind of bass are you playing?

**L:** Why it's a Fender Jazz.

¿ No it's not!

**L:** It is too!

¿ With bondo on it?

**L:** Modified, extremely. No, it's custom. It was made by this guy Carl Thompson; I bought it years ago.

¿ How long have you been playing bass?

**L:** About 12 years.

¿ How long has Primus been together?

**L:** The band's been around about 5 years.

¿ Where are you going after here?

**L:** Home. This was just a spur-of-the-moment. We had a free weekend and I guess they had a cancellation on that Alferd Packer gig.

**£:** We got to see *The Simpsons* tonight, and got decent fishing.

¿ You're the one who wants to be a fisherman?

**£:** Pretty much I think everybody on the planet, deep down inside, wants to be a fisherman.

¿ Is "The Heckler" inspired by hecklers in general or by yourselves, heckling at other shows?

**L:** That was inspired by something that happened years ago. I wrote the lyrics to that song a long time ago.

¿ What was the incident?

**L:** I just saw this comedy show at the Berkeley Square and there was this obnoxious woman in the audience who was heckling.

¿ So do you guys do drugs?

**L:** Well, I pretty much do caffeine enemas, that's about it.

**£:** I only do the drugs that Jerry Garcia does.

¿ What's your favorite form of snack?

**L:** We're into fart sandwiches. You can live off of it; it's nutritious, it's delicious...don't breathe it, though.

¿ When you were playing with Possessed did your interests lean towards punk?

**£:** I only listened to metal for like a couple of months, and then I started listening to whatever had good guitar players and stuff. I was bored with Possessed, and one day I said see ya later alligator.

¿ Influences on bass; do you have any?

**L:** There's so many—I never pick just one.

¿ What does Primus mean? Where does the name come from?

**L:** Primus is like the *Acme* of Europe. It's like primus blues, primus jazz, primus beer, primus condoms....

¿ What other bands do you guys get into?

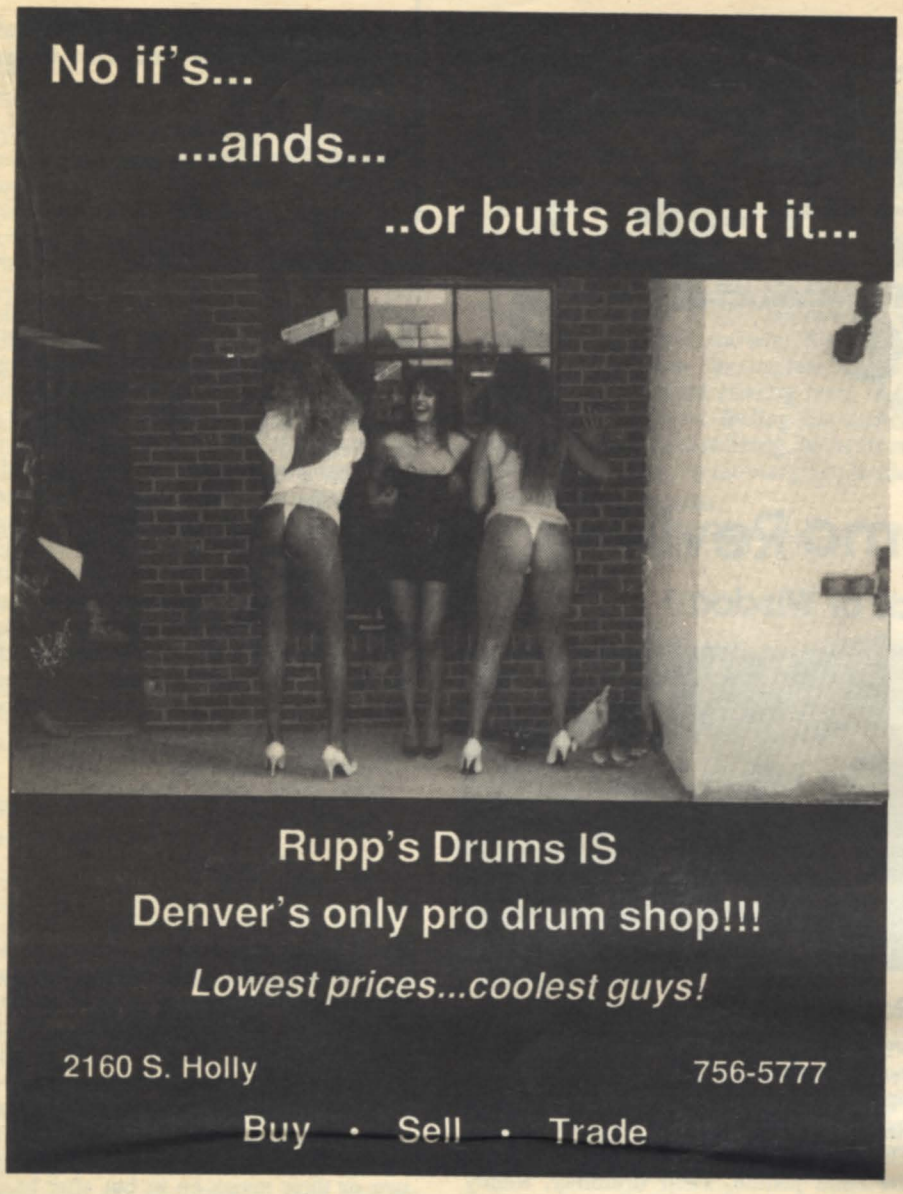
**L:** Screamin' Jay Hawkins. Sun Ra. Everybody in the band loves the Grateful Dead.

¿ You guys are like skating deadheads, right?

**L:** We can't skate on tour anymore, because our soundman broke his ankle. It's like a rule now: No more skating on tour.

¿ Anything else?

**L:** Hasta la pasta, see ya later Willy Mays.





# Copyrighting

By Ann Cecchine

Now that you've got the basics of trademarking down (CLOT #4), we're moving on to the next logical aspect of protecting yourself as a musician: Copyright. If you've written the lyrics to the songs you play, and if you want to put out a demo, be sure to have all your material copyrighted.

Copyright is a specific area of law which indicates the rights in material that can be protected under this law. Copyright law protects artistic, literary, musical and audiovisual creations as incorporated in demo tapes, phonographic records and videocassettes (among other things). The material to be copyrighted cannot be copied from someone else originally—it must be your creation.

Copyrighting your material is crucial, because if your creation is used without your authorization, the user may be guilty of an infringement of the copyright owner's rights. A copyright owner has five exclusive rights: 1) the right to reproduce; 2) to create variations of; 3) to distribute publicly; 4) to perform publicly; and 5) display the creative work publicly. These rights can last as long as the life of the creator plus 50 years following the creator's death. The copyright notice draws public attention to rights under copyright law. This notice is made up of three parts: First, the symbol, a circled "c" (or the word "copyright," or the abbreviation, "copr."), followed by the year and the copyright holder's name. The Copyright Act of 1976 requires use of the notice so the creator doesn't lose protection for material distributed to the public. When you create something eligible for copyright protection (like a demo tape), rights are automatically acquired. A governmental agency is not needed to grant copyright protection. A claim of ownership of rights can be registered with the U.S. Copyright Office, a federal agency within the Library of Congress, with offices only in Washington, D.C. Remember, you will be protected under the Copyright Act of 1976 just so long as you follow the three steps involved in copyright notice: You don't have to register with the U.S. copyright office, but you can if you feel it is necessary (especially if you've put a lot of money and time into your creation).

If you should decide to formally register for copyright, the form you will probably need is Form SR. This class includes all published and unpublished sound recordings embodied in a physical object after February 15, 1972 (before that date, sound recordings were not protected under federal Copyright law). This can refer to a demo tape. When you register a sound recording in this manner, not only the music but the lyrics are protected as long as the copyright claimant is the same for both. Earlier I mentioned that the form needed to register a demo tape is Form SR, but there are many aspects a musician may want to cover in copyright, such as registering the lyrics to a song and the music to a song separately, or even registering a sound created by a guitar or a synthesizer, so you may need to find out more info on exactly which form you need (for the purposes of this article, we are using the Sound Recording form as an example.)

Application forms may be obtained by writing to: Information and Publications Section LM-4SS, U.S. Copyright Office, Library of Congress, Washington, D.C. 20559, or from the U.S. Government printing office, which has field offices located throughout the country. The application is self-explanitory and should be accompanied by a filing fee of $10 and copies or phono records of the work to be registered. The application is then examined by the U.S. Copyright Office to make sure that everything is legit and not copied from someone else who already owns that copyright. Registration is usually effective on the date a complete applicaiton is received by the U.S. Copyright Office, even though the Certificate of Registration is not issued for one to two months later.

Recommended Reading: *How to Protect Your Creative Work: All You Need To Know About Copyright*, by Denver copyright attorney David Weinstein.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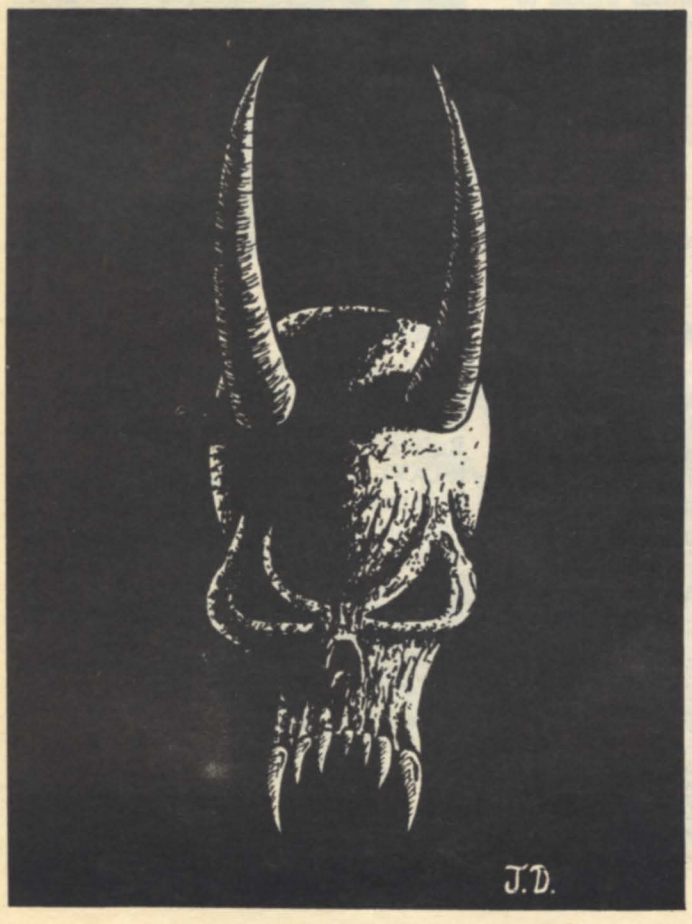

Photo by Doug Winter

Warlock Pinchers

### The Trouble With Larry

*7" Otto Messmer b/w The Rodent Song*

This is a killer punk/alternative style band out of Richmond, Virginia. "Otto Messmer" is a more punk-style song that has good music and cool lyrics. "The Rodent Song" seems to lean more towards the alternative style; this song really kicks. I was very impressed with this band. If you're into this style of music, I recommend this highly. They also have an EP, "Cold Day in Hell," and a cassette, "No Man's Land." Check this band out. —Pete/H.O.S.

**Good Kitty Records**
201-A N. Davis Ave.
Richmond, VA 23220

# Album and Demo Reviews

## (With Added Words of Wisdom)

### Lock Up

*Something Bitchin' This Way Comes*

Not at all what I expected, especially after hearing complaints that "nothing new" had been played on a local radio station. What I found was a nice mixture of rock and funk, lots of hooks, and catchy lyrics to boot. The funk influences really come out on "Punch Drunk" (my favorite) and "Twenty-Four Hour Man." Also, "Everywhere I Go It Looks Like Rain" is worth a listen. If you're into rock or funk, pick it up and check it out. P.S. I kick myself in the ass for missing Lock Up's last Denver show; I should have gone. —Eric

**Geffen Records**
9130 Sunset Blvd.
Los Angeles, CA 90069

*If pro is good and con is bad, wouldn't progress be the opposite of congress?*

### Rapscallion

*Gardens of Machinery*

I really didn't know what to expect when I hit PLAY, but I must say that I am impressed. Rapscallion's power metal really kicks ass. The production kind of sucks and doesn't do the band justice. Their drummer, Randy Randphier, is brutal. The dual-axe attack of Gary Kealey and Jayme Poster is fucking hot. Eric Hansen's bass is mixed a little low, but turn up the bass: He's good. Tod Schwenn's vocals are hot, but there's a little too much reverb on them. Favorites include "Gardens of Machinery," "Avin Sidore," "Not Over Till It's Over," and "Fukman." Definitely check this out. —Pete/H.O.S.

**Red Decibal**
2541 Nicollet Ave. South
Minneapolis, MN 55404

### Dio

*Lock Up the Wolves*

I really don't know if I can review this fairly because I never seemed to be able to pay any attention to it. My mind would wander to things like toe jam and food-chain priorities. All I have to say is it beats a poke in the ass with a sharp stick, but then again, the poke in the ass won't last as long. —Eric

**Reprise Records**
3300 Warner Blvd.
Burbank, CA 91510

*The worst part was removing the spaghetti from my pubic hair.*

### The Coup De Grâce

*(A blue two song EP)*

An enjoyable clip of this band's music. Two songs only whets my appetite. I want more! Kinda has a smooth and crunchy catch to it. A good combination of heavy sounds produces an enjoyable recording. Worth the effort for collectors with a blue fetish. —Andrew

**Red Decibel**
2541 Nicollet Ave. S.
Minneapolis, MN 55404

### Alex Masi

*Vertical Invader*

This is another one of those guitar/instrumental albums. Now don't get me wrong—I like this kind of album, especially since I'm a guitarist. But this is overkill, a sort of Yngwie-meets-Paul-Gilbert-on-acid style throughout most of the album. You know—thousand-mile-an-hour sweep apreggios, only with a twist he pitch-shifts the shit out of his runs. It's fucking annoying! He is a killer guitarist, but very repititious, and he tends to go way out. There are some good songs on this album, like "Rhythm Workers," which is a blues tune a la Jeff Beck, and "Finn (She's So Pink)," another bluesy tune with a Pink-Floyd feel. Also good is an acoustic song, "Trapped In A Warm Feeling," which is killer until he goes off on a arpeggio tangent. I was not impressed much by this album, but if you get into this type of stuff, go for it. —Pete/H.O.S.

**Metal Blade Records**
18653 Ventura Blvd., Suite 311
Tarzana, CA 91356

### Kidd Wicked

*Demo*

Don't blink or you might just miss Kidd Wicked! Something tells me that these guys won't be in Denver much longer if they keep up the great work. KW is one of my two favorite local bands (I'm a hard sell, believe me) and I recommend their shows highly. As for this tape, all I can say is that I want more of the same! I realize that it's not a smart move to shop a demo tape that has more than two or three songs on it, but after hearing those two cuts, you just long for more. I think that Kidd Wicked picked two knockout tunes—"Doomsayer" and "Dead Man's Eyes"— for the tape and they obviously put a lot of time and money into perfecting these songs for the recording. Another big plus is the packaging—an awesome tape jacket complete with exceptional artwork by guitarist Chris, a bitchin' photo of the band, and best of all, lyrics to both songs printed inside. —Ann

**Kidd Wicked**
2100 West 100th Ave. #399
Denver, CO 80221

### Vain

*No Respect*

What's this? How did this disc get in here? Well, Vain—*No RESPECT*," hmmmm...."Contains the hit single 'Beat the Bullet'" oooooh....Let's see... (PLAY)..Aaarugh!!! What is this shit? Yuk, more poser shit. This is fuckin' noise. Every song sounds the same. Hey Spike, stop that! Well, my dog seems to like the picture; he just came all over the cover. Let's see...oooh! They're cute—I wonder if he (the singer) is single? Well, this disc sucks. Don't waste your time. I'm outa here—gotta go play some laser frisbee. —Pete/H.O.S.

**Island Records**
14 West 4th St.
New York, NY 100127

*I had a hand in Harry's vomit.*

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## Necros
*Touchy, Feely, Bitchin' Pop a Wheelie*

My first impression when I picked up this CD was "wait a minute, something is wrong." I stared at it for five minutes or so and then it dawned on me: This guy has six arms. That problem solved, I quickly popped the disk in to have a listen. It says on the sleeve this was recorded on tour with "Mega Death" and "Over Kill." I thought oh great, another live album where everything sounds like shit. My fears were quickly put to rest when out of the speakers came a crisp and clean sound. Actually it sounds like they played in the studio and dubbed in the audience, it's that clear. They really don't sound like a band that would be opening for Megadeth and Overkill, but toss that fact aside and what you have is good 1970s-style rock with some punk (kind of) thrown in on the side ("Youth Camp"). By the way, there is a cool Nuge medley, including parts of "Great White Buffalo." Maybe this is what Ted Nugent would have sounded like had he been born ten years later. —Eric

**Medusa Records**
Culver City, CA 90231-3628

## Hellbastard
*Natural Order*

While recently visiting Troy Dixler of Sindrome in Chicago, I was delighted to receive a copy of the third Hellbastard LP advance tape from him. This has got to be one of the brutalest things ever recorded; with the band changing their style from grindcore to a more Bay-area sound, they shred through ten songs (two acoustic instrumentals) with pulverizing hatred!! With songs like "Neon Storms" and "Black Force" they'll be sure to infest your grandma's corpse and spew forth vomiting oblivion with eternal decay. The production on this cost 11,000 English pounds, which is about $23,000 US dollars, and it sounds like it! Scuff's vocals and guitar kill at worst, and the drums pound your cranium into dust with a sound that mutilates even the finest of thrashers. The songs are original, fast and technical, with the heaviness to slaughter a battalion of Marines at the grind of a chord. There is not one boring song on this album, with the likes of "I Beg In Blood" and "Justly Executed" grinding new necrotic tissue into your head. You won't stop banging in a hateful frenzy until the onslaught's over. Possibly one of 1990's best LPs, who knows, but goddamn close in my opinion. —Jeff

**Earache Records**
P.O. Box 144 NG3,4GE
London, England

## Slaughter House
This tape really confuses me. First off, the band name is Slaughter House. Not to be confused with Slaughter, Sloter, or Slaughter. Some part of me likes this tape, and another part doesn't. The band seems to have heavy roots and slow melodic influences: Some heavy double bass and then the change to solos screaming with melody and feeling. They are diverse to be sure, but exactly who are they trying to reach and why? Songs range from the interesting "Incomplete Insanity" (apparently something missing here) to the basic "USA." I get the feeling that this is a band I will come close to liking, but in the end will be disappointed by too many similarities.

**Metal Blade Records**
18653 Ventura Blvd., Suite 311
Tarzana, CA 91356

## Gang Green
*Can't LIVE Without It*

A powerful live album that doesn't let you rest. After pulverizing through the first tunes, you're quickly ground into the next. Pretty good selection of Gang Green classics, including "We'll Give It To You", "Let's Drink Some Beer", and "Voices Carry". If you've been thinking about checking out Gang Green, now may be the time.
—Andrew

**Roadrunner Records**
225 Lafayette St.
Suite 709
New York, NY 10012

## D.V.C. (Darth Vader's Church)
*Descendant Upheaval*

Hey out there all you stormtrooper core thrashers, are you ready for some new grind that even Princess Lea can get into? Well, here is D.V.C. (Darth Vadar's Church), and this the heaviest Canadian band I've heard in light years. Songs that caught my sonic ear were "Descendent Upheaval," "Bow of Mortis," "Caraium Overture," and "Enbalmed in Stone." They've got the heaviness that even keeps Chewbacca slamming with galactic hatred. So if you're into intergalactic thermonuclear space grind, then you'll love D.V.C.—and may the force be with you. —Tom

**Sound Output Manufacture**
P.O. Box 37220
Tallahassee, FL 32315-7220

## GWAR
*Scumdogs of the Universe*

Considering GWAR's spongy first attempt to translate their music into a form that humans could understand, this one does a much better job. Clean, crisp production allows you to hear what's being sung, said and chanted. This really helps songs like "Sexecutioner" and "Slaughterama" because it allows you to get an audio taste of what the live show is like. Of course GWAR just wouldn't be GWAR without incredible cuts like "Maggots Are Falling Like Rain" (it really IS fun to sing along with), "Sick of U" and "Horror of Yig." It sure is comforting to know that there are still a few intensely sick fucks out there spreading disgust and ecstacy to the masses. —Andrew

**Metal Blade Records**
18653 Ventura Blvd., Suite 311
Tarzana, CA 91356

## Bullet LaVolta
*Gimme Danger*

Ok, so I get this cassette in the mail. Bullet LaVolta. "Big Deal," I think as I toss it on the seat next to me and shove my Carcass cassette back into the deck. After I got home I looked at the promo material with the tape. A readers' poll caught my eye. # 2 Nomeansno #4 Bad Brains #5 Bullet LaVolta. "Hmmm, well it can't be too bad if it's listed in the same group as these other great bands," I thought. So after straining myself to make it through the first side, I flip it over, only to find the same ugliness repeated. The tape contains two (count 'em, two) whole new songs. The other three live tracks are live. Not only does Bullet replay previous music, but he even has the guts to do a lame cover of "Detroit Rock City." I'm totally turned off on the product. Both sides being the same and only two new songs, plus the gawdawful KISS cover make this a tape quite worthy of blowtorch treatment. —Andrew

**Metal Blade**
18653 Ventura Blvd., Suite 311
Tarzana, CA 91356

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ANATHEMA

There's no excuse to be sober.

Photo by Andrew Frey

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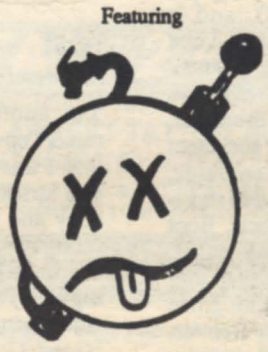


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Denver, CO 80221

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# Dogs of Pleasure

BY THORSTEN REINKE

For nearly six months some Dogs of Pleasure have braved Denver's club scene, and after only fourteen shows have made it to the top in CLOT's reader's poll of favorite local bands—reason enough for CLOT to visit the animals in their home cage to talk about ghosts and music. At the beginning of the interview, Dogs of Pleasure lead vocalist Chris Chamberlayne had to get rid of a shivering fear: The band's new living and practice home on Capitol Hill turned out to be haunted. Chris and the other inhabitants heard steps, voices, and doors closed firmly by ghosts' hands. Even the cats preferred to stay outside. However, when it comes to their music, the Dogs showed more courage and self confidence.

"We all mean it. We're not trying to pose," says Chris. "I'm not up there to get drunk or get laid, but because I love to play live."

Photo by Andrew Frey

Rooster

Musically, the Dogs have been very busy during the past few weeks. Eight new songs are the result of the band's efforts, with the help of Rooster, the Dogs' new guitarist and resident workaholic. Rooster came to Denver from Los Angeles, where he played with several bands, and was among the final four when Ozzy Osbourne and David Lee Roth were auditioning new guitarists. Rooster replaced Shane in the Dog's formation and earned respect for his professionalism after playing only one gig with the Dogs. "I like Dwight Yokum and Ricky Skaggs," said Rooster of his musical influences. His T-shirt backs it: "I like country" reads the line beneath the face of a cowboy wearing a J.R.-style hat.

The different influences are what makes the Dogs strong, Rooster says, and that with his help the Dogs "have a chance to open up a bit."

"We've got a lot of elements, and that's how we want to keep it. We're not trying to keep a certain style," explains Chris. Rooster agrees: "I can't see that we're trying to target a certain market. We're trying to satisfy the heavy metal and thrash trends, and there might be a county-western kid out there who likes our stuff too."

Chris is responsible for writing the lyrics, whereas the music is mainly a group product. "It's like being Ernest Hemingway—all of a sudden it's just stories coming out," says Chris.

The Dogs are convinced that they have a good chance to be the first local hard-rock band to be signed to a major deal. Geffen Records has shown some interest in the Pleasure Dogs; the company's local talent scout, Laurie Day-Workman, is going to visit some Pleasure shows next month to examine the Dog's musical potential. But isn't Denver—compared with the industry centers of New York and L.A.—a difficult place to start a major music career?

***"It's like being Ernest Hemingway—all of a sudden it's just stories coming out," —Chris.***

"Denver is a tough place, but we're not going to L.A.," says Chris. "We will stay right here and we're going to get signed."

Chris explains why he thinks the Dogs have something unique: "One of the reasons why our songs are so strong is that the music is strong and so are the lyrics. And it's not commercial, though I can't believe that when you leave our concert, there is not a song trapped in your head." Rooster recalls when he first played a guitar riff for the Pleasure Dogs: "John [Harrison, the band's drummer], joined in with some drums, screaming 'What key? What key?' and I said 'Fuck, "E" I guess,' and then we just played what became magic."

The Dogs base their self confidence on the power and presence of their live performance. "We do go full blast. Dogs of Pleasure is full-contact rock and roll. Live, we're kicking some asses." For bassist Julian Anderson, the band's live performance is "family entertainment. Bring them all out—mum, dad, and the kids." What would mum and dad have said had they seen Chris throwing Julian off the stage during the May 19 gig at the Broadway? And grandma would have fainted when listening to Chris' occasional sexist remarks, which Chris defends: "The whole thing is a fucking joke, introduced by this slow acoustic guitar. I'm making fun of all the 'nice' love songs you hear."

For the folks at Bangle's, the "family-oriented" pleasure of the Dogs was too much: The glam-rock paradise banned the band after a performance during which the Dogs had expressed (to put it mildly) that they were not "one of the fuckin' cover bands playing poser songs," says Chris. In addition, the (lets say) dark-and-dirty humor of the band brought the Bangle's management to the conclusion that the Dogs do not fit into the club. Nevertheless, the setbacks have made the band strong and visible as a group. Rooster disagrees: "Chris is a fucking rock star and we're his boys," he said, laughing. Then serious, he explains that "I think that Chris has international qualities; you can believe me, man. I have experience, I know what I'm talking about." Chris thanks Rooster for the compliment, but adds that "We're a band. Everybody works for his part, but at the same time we work together."

So, do we see the Dogs of Pleasure on MTV soon? "Yeah, we're all going to be up on stage and the fuckin' camera will be focused on Chris' ass," said Rooster.

[A tip: Go see the Dogs for one or more gigs at the Broadway. In the future the cover songs will be cut, because the band has produced enough material to present a whole evening of original Pleasure House music.]

## Boot Camp

"You are all equally worthless and my orders are to weed out all non-hackers who do not pack the gear to serve in my beloved corps."

For those of you who can remember back to January 1986, a Denver band named Tuxx gave an amazing performance to a crowd who didn't know what hit them. Tuxx was the first band to put together an unorthodox combination of sound and sight that was to be copied by other local bands years later. Tuxx had such a unique approach to live shows that their music was dubbed "Ultra Rock." To keeps their fans unnerved throughout the concert, the movie *A Clockwork Orange* was showing on TV monitors around the stage, combined with huge black-and-white paintings of each bandmember in lieu of a logo. Their music happened way before the trendy "alternative" scene took off. In fact, their style was pre-Guns n' Roses (who?), and it preceded the new Glam Gutter sound. Tuxx produced a two-song single with a poster sleeve and went to Texas to play several live shows. In September 1987 their drummer, David Pinner, was killed in a traffic accidenct in Arlington. The other members, Ken Gullic, Mike Coon and Ron Torres, disbanded shortly thereafter to work on solo projects. Boot Camp is the project of Tuxx's lead singer, Ken Gullic. He has put together an exceptionally talented band, which includes longtime friend Scott Spencer, who was in the Denver-based band Nitro in 1987. The same qualities that made Tuxx stand out back then are what makes Boot Camp follow suit. The raw, gritty power is highlighted by Gullic's unique and exciting vocals. Spencer's guitar work is polished and very stylish. The bass work, performed by a guy named "The Ed Man," is precise and intelligently integrated with the intense drumming. On this demo tape, Boot Camp used a studio drummer, but by the time you read this, they will be renting drummer John Scully, who Ken says is "the best in Dallas." Another project Ken is working on is a nonfiction novel entitled *Elvis: I Never Knew Him.* "As far as I'm concerned," Gullic says, "It's time for the truth finally to be told--that I never met the man."

If you would like to hear the progressive future of "Ultra Rock," send $5 to the address below. You will love the corps.—Chris Kuhn

**Boot Camp**
527 Tish Circle, Suite 913
Arlington, Texas, 76060

*The chair quietly greeted me outside the bathroom door.*

## TOSL

*Strange Love*

Yet another effort from TSOL at the radio/Top-40 market and a worthless one at that. I was shying away from this review, but was stricken by the hand of Tom in a dark alley and forced to succumb. *Strange Love* "compiles" songs of sheer terror (the terror of hearing REM-meets-GNR at a sleazy watering hole) and sets the world on fire (I mean smoldering) with songs like "Angel" and "Good Goodbye." The production is clean and weak, with the infamous 4-chord stereotype rhythms and cheesy "Baby I Love You" lyrics. This band should have stuck to their hardcore roots instead of playing dance music for high school gymnasiums. A definite broken thumb. —Jeff

**Enigma Records**
11264 Playa Ct.
Culver City, CA 90231

## Wrath

*Insane Society*

This is one of the best albums I've gotten this month. Album number three for Wrath is definately the best so far. Tight breaks and awesome production really push the already great material right to the limit. Great thrash for those with a bass fetish. (Note the album cover. Havn't you always wanted your doll painted blue too?) —Andrew

**Medusa Records**
Culver City, CA 90231-3628

## Upcoming local releases include:

**Corruption**–3 song demo

**Violent Degenerates**–4 song demo

**The Unknown**–*A Figment of my Lower Intestine*

**Villain**—*Take Cover*

# Coroner

## But is it Art?

Before the recent Coroner show, we got a chance to talk with Marquis Markey, the Swiss power trio's drummer, lyricist and graphic artist. To the unintrusive strains of Tommy T. Baron's intricate guitar-picking, we discussed TV death, the buttons on his leather jacket (the Misfits' skull and The Doors) and the beauty of the desert. We talked about life, love and Glenn Danzig's voice, and even pondered that poignant and pointless question: But is it art?

¿ = Rx (CLOT)

M = Marquis Marky (Drums)

T = Tommy T. Baron (Guitar)

¿ I guess the best place to begin is the beginning, the evolution of the band. What brought Coroner together?

**M:** We started in 1984, with a totally different line-up. It was a five-piece and we did totally different music—we had two guitarists and a singer. Then I had to go to the military service and the band split up. I was looking for some new people and I found ~~[guitarist] Tommy~~ Baron, and we started the whole thing. From the beginning we wanted to do something different: It was 1985 and everyone was really into that satanic stuff, and we just tried to do something different. All of us were listening to different musical styles, not just heavy metal; it was influenced by all kinds of music.

¿ So where do the Doors fit in? What is it about the Doors that excites you?

**M:** Of course it's the music, and I really, really like the lyrics of Jim Morrison. I think they were a very special band. I can't explain why, and I don't think that's it's important. It's just something different. It's very intense. I saw a lot of shows—video and stuff—and it's incredible.

¿ So have you read much of William Blake's writings? A lot of Morrison's lyrics come out of Blake.

Photo by Andrew Frey

Ron Royce

**M:** No, but I'm really into poems and stories, very-very bizarre stories, which sometimes have nothing at all to do with reality, and it's a totally different world. That's what I really like. It's the same with pictures—I don't like pictures which are like photography. I like pictures which you can make your own thoughts about, use your own imagination.

¿ So how do you feel about television and other visual images? It seems like they don't allow you to see your own.

**M:** That's right. Actually I'm not very into television and stuff like that.

¿ I've pondered a lot over one of your songs, "TV Bizarre," and wondered: What's that song about?

**M:** Recently there are a lot of TV series or videos coming out which show real scenes of people dying, and they make entertainment out of it.

¿ Here we have "Cops," "America's Most Wanted" and one called "911." I once saw an episode of "Cops" where they showed a woman being given CPR for like a half-hour, and by the end of the show she was dead; they showed her body laying there, turning blue.

**M:** And that's what the song's about, because it's going more and more extreme to satisfy the audience, and this is something weird.

¿ It seems natural to be interested in death and the dark side; yet do you feel this is exploitation, or that maybe there's another way to explore that?

**M:** I think so. Nothing against information or reality, but you can do it this or that way, and sometimes I think that those people just do it to get more people to watch the TV. So they do it as entertainment. For example in "Faces of Death" you see people dying and they've got really funny slapstick music playing in the background....it's just really bad entertainment.

¿ Is what you do with Coroner entertainment?

**M:** Yes, it is entertainment, definitely.

¿ Entertainment as in a Gothic horror film or something like that?

**M:** Yes. We want people to have a good time when they come to the show, and to have a good time when they listen to the record. Probably they think about something when they read the lyrics, and that's the main thing. That's what we do.

¿ Your lyrics to me seem fragmented and imagistic. It's as if there's a string of pictures put together, but it's up to me to make the connection. With your lyrics I see very strong images.

**M:** That's great that you do that, because a lot of people don't understand or don't want to understand. But I just try to do a kind of scribble, or just write some symbols, and you can think whatever you want about it. And that's the main thing: It's really important.

¿ So you don't have a strong intention or agenda behind what you do, like saying "this is right, by god, and we know it"?

**M:** No, no, definitely not. I'm not the one to tell people that's right and that's wrong—that's just what's going on inside me.

¿ Are you an artist?

**M:** Yeah, probably.

¿ A lot of people are musicians, but they're not artists—it's a different thing.

**M:** I don't like to say, "I'm an artist," but probably I am, and

probably I'm not.

¿ Do you like the Misfits?

**M:** Yes!

¿ What about Glenn Danzig? What did you think of his last album?

**M:** It reminds me sometimes of the Doors.

¿ Yeah, his voice is very "Jim Morrison."

**M:** I really like his voice, definitely. I don't like every song on the record because it's got a lot of riffs I've heard somewhere else...the Misfits and Samhain were very original, especially Samhain—like no other band. So Danzig is a mixture between a lot of things I've already heard. But still, his voice is fantastic, and he's got a great charisma, and that's very important.

***There's always a good and a bad side to everything you do—I'm absolutely sure about that.***
***—Marquis Marky***

¿ I read an interview where you talked a lot about duality, something about how love can be both wonderful and painful.

**M:** There's always a good and a bad side to everything you do—I'm absolutely sure about that. If you fall in love with someone, then you always have to prepared—probably there is some point where the love is gone or when someone else has come into your relationship or whatever. A lot of things can happen, with everything you do.

¿ Were you ever into Neitzsche at all?

**M:** Oh yes.

¿ When I saw the album title "No More Color," that's what came into my mind, that existential, God-Is-Dead-and-It's-All-Dark thing.

**M:** "No More Color" is about how everyday there are such a lot of things around you which are not important, but they act like they would be really important, like all those commercials and fashion trends, and I see a lot of people that just seem to catch all those things and they pass their lives without really thinking what's important for them. And "No More Color" just means, come to yourself, think about what you want to do—probably meditation. It's like, Go Out of the Light.... You can find beauty everywhere. It's like our song "Mistress of Deception," which is about the desert. A lot of people came up and said, hey man, I couldn't write a lyric about the desert—this is like a dead zone and nothing ever happens there, and it's ugly or whatever. I really like it; it's really intense. It's an extreme situation; that's what I like about it.

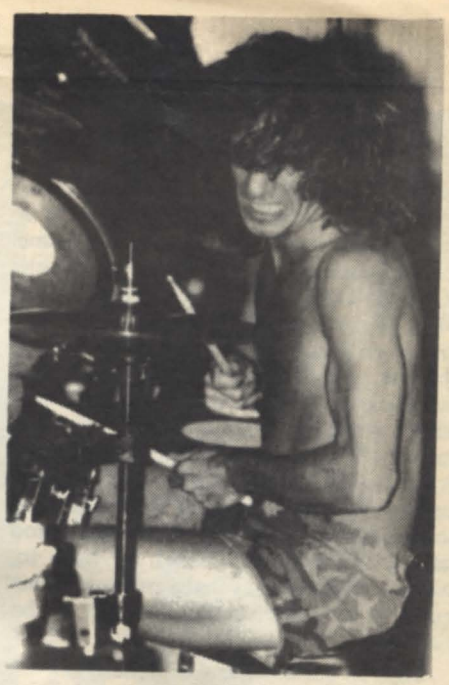

Photo by Andrew Frey

Marquis Marky

¿ This is your second tour through the U.S. How is the European music scene different from the U.S.?

**M:** I think the Europeans are still a step back. To me what's very new in the scene, like Nirvana and Soundgarden. These bands do something really new. In Europe the whole scene is still into the usual death metal, which is for me a thing of the past. It just repeats what someone already did. Of course there are some bands that do something new, like Kill and Conquer, who are also from Switzerland. They do something new, and try to go new ways, and we do as well. I'm really sick of it to see all those bands who come again with those Metallica and Slayer riffs. Those two bands do a very good job, and there is no need for any other band to do the same thing? So why not make experiments, and go new ways?

¿ Your approach very avant-garde. Although your band name is Coroner and your lyrics are death-oriented, your not into gratuitous evil—you're into the dark.

**M:** Yes, exactly.

¿ As the contrast and the contrary of the light of waking consciousness.

**M:** Yes, exactly.

¿ Philosophical statements anyone? And this man [guitarist Tommy Baron, who has not spoken throughout] talks only through his guitar, right?

**T:** Always through my guitar.


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# Orchestration Observation

## How to Commit "Studio-cide"

### By Frank Roncalio

**NOTE:** Congratulations! Your bloodshot eyes have finally strayed off all the righteous pictures and artwork and onto an article. Will you enjoy reading it? How the hell should I know? But I do know that lotsa folks spend their lives in search of something, be it money, sex, music, or the answer to some stupid question. So don't waste your whole life trying to find out why your amp smokes when you play bass in the shower! Just ask me—even if it's the most bizarre, obscure, obscene, or technically perverted thing you can think of. I'll figure it out and tell you what's going on. And if I don't have the answer, I'll re-create the "scene of the crime" in my kitchen, complete with four-part harmony vocals, a full herd of sheep, assorted power tools, digital reverb, etc. Nothing is too far out...technophilia? Sure! So write in, because when your eyeballs roll across this space, it should be at least as fun as the pictures....

Send all questions and comments to

**Frank the Orchestrator**
PO Box 33330
Northglenn, CO 80233

On the way to the last CLOT staff meeting, I stopped at a traffic light and almost dumped my bike laughing. Some polyester-clad, BMW driving, sensitive new-age geek in the car next to me was picking his nose. Not just itching a stray snot, but buried up to his third knuckle. He pulls out this huge booger and wipes it under his damn dashboard! Can you imagine what this dude's house looks like? I think the issue of improper booger disposal deserves mention, because snot conducts electricity: You could get seriously injured from putting that nose-bomb in the wrong place.

Last time I went on and on bitchin' about how a shitty tape of your band can be more damaging than no tape at all. If someone shit-cans the first tape you give them, they may not even listen to your next one, so why hand anyone a shitty tape?

Great. You're standing there tangled in wire, with 120 volts flowing through your body. You've borrowed a dozen microphones and a four-track cassette machine. You thought making a fast demo tape would be easy, but now your friend's cheapo plastic four-track is melting into a smokey blob on the table, and your band is being electrocuted. It's just too bad you can't manage to record their frantic screaming!

Actually, your friend's cousin's sister's plastic four-track cassette "porta-studio" is a damn good way to do your demo tapes. If it has the ability to bounce tracks, and line-level inputs and out-puts for each track, you're in business. Generally, those four-track units have a cheesy mixer built in, but the best results are obtained by using an external mixer, like your PA mixer, etc.

**SUB-MIXING:** Run all the inputs from the 73 drum mikes, guitar mikes and whatnot into your mixer, with the perfect effects and EQ, and run the line outputs of the mixer to tracks 1 and 2 of tape, and record it as two tracks (a stereo mix) on the four-track. You will now have two tracks left through the mixer to add more FX and EQ for more control during the mixdown.

**BOUNCING:** Remember that when you bounce tracks together, you will get some loss of audio fidelity. But one or two bounces will sound okay on most four-tracks. Let's say you record a stereo drum mix (kicks, snare, toms, overhead mikes for the cymbals, etc., with appropriate effects) to tracks 1 and 2. Put the bass on track 3. Now mix tracks 2 and 3 back through the mixer to track 4. Mix tracks 1 and 3 onto track 2. You now have a stereo drum/bass mix on tracks 2 and 4. Next, overdub the rhythm guitar onto track 1. Mix tracks 1 and 2 onto 3. Re-do the rhythm guitar over again on track 1. Now mix track 4 with the new guitar on 1 and send it to track 2. You now have a stereo bass/drums/guitar mix on tracks 2 and 3. Using that doubled rhythm guitar should add a sort of live-flanged effect—the left side has one take and the right side has an almost identical take—very effective for rhythm parts. You can do the same sort of effect on vocals if you're very conscious of how you plan to bounce. It's entirely possible to get stereo drums, doubled rhythm guitars, bass, lead and stereo background vocals on a four-track with a minimal amount of bouncing. Just remember to print with EQ and FX, and re-check everything before you bounce. You can't go back and re-EQ just the drums after they've been bounced in with everything before you bounce. You also can't go back and re-EQ just the drums after they've been bounced in with everything else. If you can draw a map or something to make sense of this paragraph, do it, because it works and it might even be fun. The whole trick is to shuffle all your inputs and outputs through some kind of mixer, to get the EQ and FX control that most four-tracks don't offer. Always go for "stereo pairs" if you can.

**GAIN STAGES:** Don't just plug all this shit in and expect it to work perfectly. Be conscious of your operating level. If you run a line-level output into a mike-level output, it will distort. If you plug a mike into a line-input, it won't get very loud. Think about how hot each signal is before you plug it in and fry something. Don't just crank it till the needle's buried in the red zone and not bobbing back and forth. If you want to run a guitar or bass into the mixer direct (without an amp and mike), you might need a direct box or impendence-matching transformer to avoid the noise you get from running a low-level instrument into a mike output.

**GROUND LOOPS:** After you hook up all the mikes, the mixer, the effect units, the amps, etc., you may hear a loud "*XRRFFTHPTFFXFF*" buzzing noise, which means you have a nasty ground-loop in the system. The first thing you should do is check all your connections for the proper signal flow. You may need to replace those 3-prong electrical plugs with 3-to-2 pin grounding adapters, thereby lifting the ground on certain equipment, especially guitar amps.

**ENVIRONMENTS:** When you're doing all this far-out tracking. don't just set the whole band up in one room. Try putting the guitar amp in the bathroom or garage to add some "room flavor." Fancy digital delay or reverb units can't match the sound of drums recorded in a live or bright-sounding room.

**ALSO:** Don't forget what I said last time, about setting up a "control room." Put the band out in the garage if you have to, but make sure you do all your mixing over a good set of stereo speakers in a separate room. Don't do everything through a set of headphones, huddled in the corner of the practice room, or that's exactly what your tape will sound like.

**NEXT ISSUE:** MIDI, or Money Intensive Digital Insanity. Why bother!? And why do these morality zealots keep picking on us?

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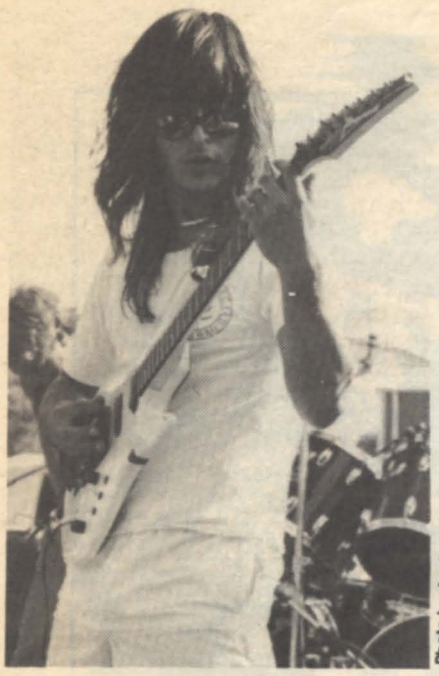
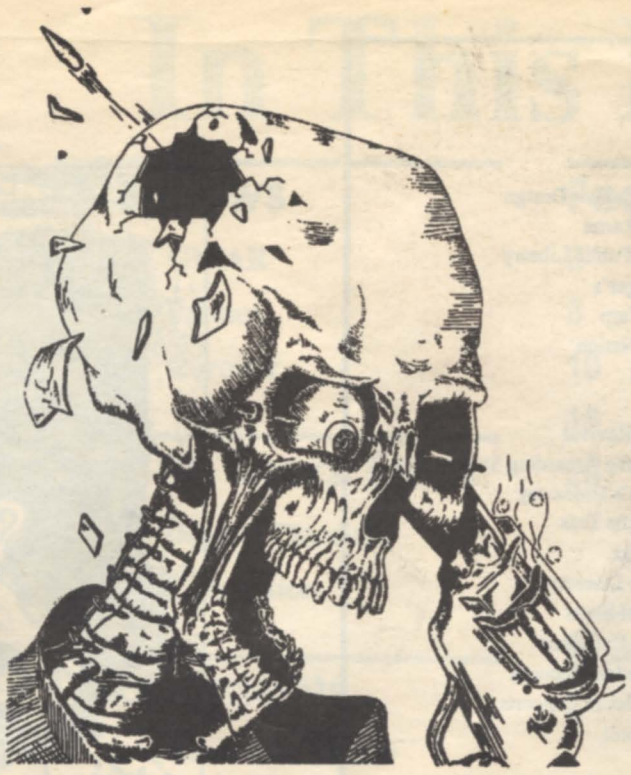


Photo by Andrew Frey

Kevin Martinez



Mark Obermeyer

Photo by Andrew Frey

Photo by Andrew Frey

Nick Studen

# Blown Away By

# CORRUPTION

After swallowing a rather large piece of phlem as I watched Corruption, I knew what had to be done. My ears were bleeding from being stepped on as I lay there grovelling on the floor. The sound was as relentless as the cement on which I lay. As the flash exploded from my camera, marking my next picture from this odd angle, I realized something. No one else in the world has as many pictures of Corruption as I do. "Big deal!" you say? Well, truth be told, it is. I bet I have a couple hundred pictures of these slimy fuckers. And all of 'em with faces only a mother could love.

¿ = Andrew (CLOT)
N = Nick Studen (Drums)
M = Mark Obermeyer (Guitar)
K = Kevin Martinez (Guitar)
Ø = Marc Grabowski (Bass & vocals)

¿ How long has Corruption been together?

**M:** Four-and-a-half years—since the summer of 1985.

¿ How did the name Corruption come up?

**K:** It came out of a psychology book.

¿ Just reading along and it popped out?

**K:** Struck me up side the head, just like a lot of things.

¿ So what are most of your songs about?

Ø We try to structure the meaning of our songs around the theme of corruption, whether it's portraying corruption as what corruption's about or everything about corruption: political corruption, social corruption, ethical corruption, things going on..

¿ Who does the writing?

**M:** We all do.

Ø When we go to write lyrics we all try to brainstorm, and then we work out what's going on around that.

**M:** We all try to agree, so we're all happy with the final product.

Ø And it works really well.

**M:** It's kind of a slow process, but we're all happy in the end, and that's what counts.

¿ You've recently gone through a lineup change. How has this affected the band?

Ø In a very positive way, definitely.

¿ Has it changed the attitude of the music, or the sound?

**K:** The sound and the marketability.

**M:** We're more marketable because we have a more aggressive vocal style.

Ø And I think we all feel much more comfortable as a band—performing, practicing, writing—we're a lot more comfortable now as a four-piece.

**M:** Cause we all look the same, and we're all hair shakers.

¿ What writing have you done since the lineup change?

Ø We're in the process of rewriting all the lyrics.

**M:** We've been working on a new song this week.

**N:** Kevin's got a new song coming up, it's really killer.

Ø We have a library of parts. Up to about an hour-and-a-half of parts. We just need to put them together.

¿ So how many finished-product type songs do you have?

**ALL:** Two.

Ø Our process of writing is very long. A song takes probably about a week to get together, and then about another month for it to mature in the arrangement.

**M:** Unless we're stressing for a gig, and then we can throw a song together in three days.

¿ Who does your art?

**M:** Joel Wilson. He's the wickedest artist in this town—everybody should know that.

Ø He's Captain Corruption.

¿ Do you think the art has affected the band in any way, shape or form?

**M:** People relate the art to Corruption and they relate the art to us, so it's all a big circle.

Ø The style of art that we've had lately on our our flyers I don't think has an impact on the people who've seen it before; they don't even need to see the word "Corruption"; they know the mascot we've been using.

**M:** We just like to have morbid things in our art—Joel came up with most of the ideas and we just said, "Yeah, that's us, that's Corruption."

Ø Corrupted art. We love Joel's work, Joel loves our music, and it works out really well for both of us.

¿ Since this is the censorship issue, what are your own feelings on the subject?

Ø We love the PMRC, and Nick, didn't you used to go out with Tipper Gore's daughter?

**M:** I love what the PMRC is doing, because there's no such thing as bad promotion, and the more stickers they put on our tape the more we'll sell.

Ø Tipper Bloody Gore is our mascot.

¿ What does the future hold for Corruption?

**M:** To finish our 2-song EP.

Ø Actually we'll probably have a 3-song demo with "Spellbound" as an instrumental.

**M:** We're probably going to do our own 4-track demo, and see if we can put it out.

Ø We have a lot of killer, killer new original stuff on the back burner that we just want to put on the front burner. We have all this stuff that we've been cooking up, and since Jeff left the band we're re-writing everything again, to make it our music, instead of a 5-piece band's music. As soon as all that's done—even if it's not done—we just want to come up with new stuff and keep on pumping it out.

**M:** I just want to play as many shows as is humanly possibly; whether we make money or not. It's important to play, just because you've got to get as many gigs under your belt as you can. We want to get our tape out, because you have to have a product. Our shirts have been selling like mad.

Ø And we eventually want to break out of this town.

**M:** It looks like we're going to be travelling out to San Francisco to play a couple of shows.

¿ Do you have any closing comments you would like to say to anyone in particular?

**M:** Aren't you going to ask us what some weird chemical name is? Don't you do that in your other interviews?

¿ Okay. What's your favorite flavor of gum?

**M:** Mustard pus!

Ø Syphilitic Cum Bubble...extra juicy.

¿ Any other closing comments to the Denver audience?

**M:** We want to thank everyone for supporting us.

Ø Denver *kicks ass*, man. Everyone is so cool out here.

**M:** Everyone who comes out to our shows seems like our friend, and it's cool to have that many friends.

Ø It's like being at home whenever we play; it's like all our brothers and sisters are there....

¿ Any hints you'd like to give new musicians in town?

**M:** Yeah, take lessons from us; we need the money.

Ø I give Fastest Bass In The West Hot Lick lessons.

**N:** If you try to give lessons you'll be a poor mother fucker.

Ø I could give you some lessons, boy!

¿ Anything else you want to say?

**M:** We would like to find an investor to finance a tape for us, because we do not have the means.

Ø Especially all those rich doctors who make $150,000 a year and read CLOT magazine.

¿ Who are some of your favorite local musicians?

**M:** The whole Angellic Rage crew is just incredible; we love doing gigs with them.

Ø We feel like they're our brother band—it's really that close for us.

¿ Any other bands?

**M:** VD's really cool; they have a good audience. And Assault, too, because they're really cool.

¿ What do you have to say, Kevin?

**K:** I just hope the scene opens up a little bit more for the local bands, where we can all play and it's not going to be broken-up by the police, and it's not always a beer-serving event, so you can have a good show without a lot of trouble, and everybody can play.

Ø All the shows happen to be beer-serving events, as you say, instead of concerts. If you go out on the East Coast, it's all concerts, and everyone goes to see the bands. Out here everyone goes to see...

**M:** CHICKS!

Ø ...And if a band happens to be there, great. But if not, big deal, as long as there's beer. With the moshers it's a different story, though. It's starting to look up, I think.

## CLOT Magazine is available at the following locations.

*(If we forgot you or you want to be a distributor of CLOT Magazine, call 252-1339 and leave a message.*

Acapulco Smoke Shop
Albums On The Hill
Trade A Tape
High Gear
Outer Limits
Tattooing By Mickie
The Broadway
Time Capsule
Rupps Drums
Recycle Records
Little Bookshop of Horrors
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Penny Lane
Pipefitter
BMC Music
All The Rage
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Deary Music
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And more!

## Musicians Available

**German settler** interested in hardcore, rap, ska, dead-head genocide. I played bass for Blank Shatz and want to work for a band: playing, promoting, or roadcrew. Call Bill at 936-7040

### Vocalists

**Metal Vocalist** wants to join/form original band. Wide range of influences. Call Joey at (719)590-1049.

*I think it was about the third batch before we got oatmeal with the consistency to adhere to the man's arm pit.*

**Bernadette Hartley** seeks rock or pop band–not to heavy, not to mellow. Also will do freelance modeling. Call 424-5568 or 278-1500.

### Drummer

**Drummer** looking for commercial thrash band in the area of East Aurora (Hampden & Fowler). Call Kevin at 693-2511.

### Guitarist

**Grindcore guitarist** available. Call Robert Marfia at 839-1548.

**Lead guitarist** (shredder) looking for hard rock act. Call Rick O'Shea at 320-6354.

## Musicians Wanted

**Guitarist wanted** for gungy, grindy blues band. Influences: Van Halen, Salty Dog and Sea Hags. Must have own equipment, killer attitude, presence, be serious and dedicated. If interested, contact Damion at 745-9203 and /or Andy at 693 8977.

**Acid Rock** is looking for a bassist and a guitarist. Call Corey Schaeffer at 451-8545.

**Drummer** wanted for rock band. Call Ace at 431-6926.

**Vocalist** wanted for industrial metal band . Must have professional attitude. Serious calls only. Call Jeff Adams at 457-0521.

**Need creative,** smart male or female drummer for really cool original band. No drugs or egos. Call Joan at 781-6888.

## Services Offered

**FREE!** Beyond Sound Jam Night. First Monday of each month. Call 427-6789 for details.

**Desktop Publishing** to blow your mind. Resumes, forms, books, brochures, or anything else you may need. Full scanning capabilities. Call *Limit Zero Publishing* at 450-9380.

## Miscellaneous

**Congratulations** to the graduate Greg Benke. You made it! —Ann, Troy and Andrew.

**Bondage Equipment** and lots more kink. Also custom leather apparel. D/S Leathers 824 21st St. Denver 80205. Send $2.00 for catalogue.

**To all concerned:** my new unlisted home phone number is 458-6134. Toss the old one. —Rx

Musicians Wanted & Available are FREE, but these ads will run for only ONE issue of CLOT Magazine unless the staff receives your message on the phone line (252-1339) or your order form through the mail for the ad to be printed in the next month's issue, either the same or with any changes. We need to receive word about your ad by the 10th of each month or your ad will be deleted.

## CLOT Classifieds Order Form

Musicians Wanted & Musicians Available are FREE
Fill out this form, or call 252-1339 and leave message (please spell all names)
Classsified Ads: $4.00 per month, 40 word limit, $.25 each additional word.

- ☐ Musicians Wanted
- ☐ Musicians Available
- ☐ Band Listings
- ☐ Rehearsal Studios
- ☐ Recording Studios
- ☐ Services Offered
- ☐ Services Needed
- ☐ Equipment For Sale

Mail to: **CLOT Magazine Classifieds,** PO Box 33330, Northglenn, CO 80233

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CLOT Magazine reserves the right to edit or refuse ads and is not responsible for errors, omisions or misleading advertisements in our classified sections.

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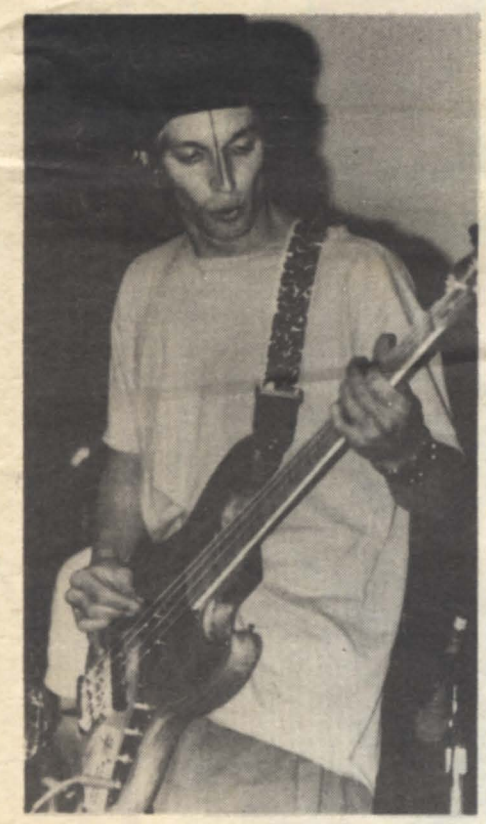

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**Interviews with**

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**Forced Entry**

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**Articles on**

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**Recording Hints and Tips**

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